

ISSUE 47

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STAR TREK: DEEP SPACE NINE

Producers Interviewed

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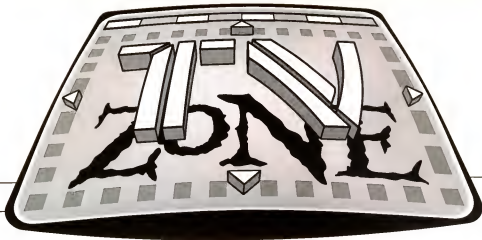
DOCTOR WHO

30th

Anniversary

Tom Baker poster





News

Our acclaimed round-up of news and events affecting the TV Zone...

Deep Space Nine

Producers and creators Michael Piller and Rick Berman discuss the development of the latest *Star Trek* spin-off

Letters

Comments, ideas and criticisms from our postbag

Red Dwarf

Producer Justin Judd previews the upcoming new season — but where is the Red Dwarf?

A Cybermen Invasion

We go behind the scenes of TV Zone's photo shoot for the *Earth Invasion Special*

New Doctor Who Adventure

Jim Mortimore talks about *Bloodheat* and the return of the Silurians

Doctor Who at 30 - Poster #4

Continuing our celebration of the 30 years of *Doctor Who* with a special poster of the Tom Baker years

The Investigator

A look back to the forgotten pilot of a Gerry Anderson series that never was

Batman: The Animated Series

An episode guide covering the first twenty episodes of this superb American series

Terence Feely

The script writer discusses his work on *UFO* and *Space: 1999*

Reviews

Books: *Star Trek: The Next Generation's Guises of the Mind*, *Doctor Who's Bloodheat*

Videos: *Doctor Who: Daleks Box Set*, *Star Trek: The Next Generation: Volume 70*, *Deep Space Nine: Volumes 3 & 4*, *Survivors: Volumes 3 & 4*. Plus *Fast Forward...*

Front Cover: Krynfen (Robert Ulewellyn) in *Red Dwarf's* *Gurmen of the Apocalypse*

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Major Krynfen and Quark — Deep Space Nine



SHADO's defence take to the skies in *UFO*

Editorial

What is the world coming to? An MP has called for the forthcoming repeats of *Captain Scarlet* to be shelved. Apparently the character of Captain Black gives a negative view of coloured people — but that doesn't take into account the fact that the dark-skinned Lieutenant Green is among the heroes. Next we'll be banning cult television for being sexist — and that'll be twenty years of *Doctor Who* out the window! On a lighter note, I'm delighted to welcome Ian McCulloch to our team of writers. Ian, who played Greg Preston in *Survivors*, will be reviewing all future video releases of the series. The next issue of *TV Zone* is published Oct 21st.

David Richardson

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Compiled by Dominic May

B7 Repeats

The BBC is set to rerun *Blake's 7*, probably on BBC2 in early 1994 with repeats channel UK Gold following up towards the year end. UK Gold had tentatively scheduled the series to commence on 12th September at 6 pm, but had to postpone plans once the BBC decided to show it again. With all 52 episodes having been strong sellers on BBC Video and with BBC2's continued success in repeating cult programming, the Corporation obviously feels that there is sufficient interest in the series to justify a further terrestrial screening.

Quantum Fifth

The fifth series of *Quantum Leap* is expected to be aired on BBC2 in the New Year and, owing to its popularity, repeats from earlier series could be shown prior to this.

BBC New Season

As well as *Captain Scarlet* and *Red Dwarf VI*, new BBC2 programming this Autumn includes the BBC's co-production with the Australian Broadcasting Corporation of Ben Elton's *Stark*, a three-part ecological comedy thriller about multinational companies and the bosses behind them trying to make good their escape from the planet they have poisoned. To make the screening an event BBC2 controller Michael Jackson has decided to strip all three episodes during one week in December. Elton himself stars with Derrick O'Connor and John Neville.

One of the plays in the *10x10* season is *Galleria*, a futuristic comedy with Jason Donovan and Tara Fitzgerald. Oliver Stone's *Wild Palms* comes to BBC2 in November with Jim Belushi, Dana Delaney, Angie Dickinson and Nick Mancuso. Set in 2007 in L.A., the series concerns TV executive Harry Wyckoff's introduction of virtual reality technology to his network. The series has already been acclaimed the new *Twin Peaks* in

Who's Thirtieth

Over the weekend of the 4th and 5th of September, the Novotel in Hammersmith played host to Panopticon 93, the *Doctor Who* convention of the year. Appearing with regular convention guests like Nicholas Courtney and Sophie Aldred were a few faces who have seldom attended such an event including Katy Manning (who played Jo Grant — flown in specially from Australia), William Russell (Ian Chesterton), Anneke Wills (Polly Elisabeth Sladen (Sarah Jane) and Louise Jameson (Leela). Also appearing on stage to rapturous applause were all five of the surviving Doctors including the elusive Tom Baker who has not appeared at a major *Doctor Who* event for over ten years.

the US. The series will be released by BBC Video later in the year. BBC1 offerings include Ian Richardson back as prime minister Francis Urquhart in *House of Cards* sequel *To Play the King*, which is set some time in the not too distant future with Urquhart and the monarch (Michael Kitchen) in an increasingly tense battle of wills. *House of Cards* itself is due to be re-screened from October 25th with *The Life and Loves of A She Devil* following on November 22nd.

Who News

BBC1 will celebrate *Doctor Who*'s 30th anniversary by broadcasting a skit involving various actors from the programme linking up with members of the cast of *EastEnders* in two segments, the first during the *Children In Need* appeal on 26th November and the conclusion during *Noel's House Party* on 27th November. All surviving TV Doctors have agreed to participate and companions such as Katy Manning and Sophie Aldred have also been approached. The whole is being produced and directed by ex-*Who* producer John Nathan-Turner. This year's *Children In Need* also features several items in 3D, glasses for which will be on sale prior to the event. *Doctor Who* stories scheduled on UK Gold for October are: *The Seeds of Doom* (6 eps from October 4), *The Masque of Mandragora* (4 eps from October 12), *The Hand of Fear* (4 eps from October 18), *The Deadly Assassin* (4 eps from October 22) and *The Talons of Weng-Chiang* (6 eps from October 28). The Terry Nation



Jon Pertwee reunited with companion Katy Manning

story *The Android Invasion* has not been cleared and it now looks as if both *The Face of Evil* and *The Robots of Death* may be omitted because of clearance problems with writer Chris Boucher, although UK Gold could not confirm this at the time of writing.

Obituaries

Two figures from the world of *Doctor Who* died recently, writer William Emms, who penned *Gallifrey* Four for the William Hartnell *Doctor* and director Ron Jones, who was behind the cameras during the '80s for *Black Orchid*, *Time-Flight*, *Arc of Infinity*, *Frontios*, *Vengeance* on *Varos* and *The Trial of A Time Lord*: 5-8. The recent Edinburgh Television Festival saw Dennis Potter in his keynote speech refer to the BBC's director general John Birt and chairman Marmaduke Hussey as "a pair of croak-voiced Daleks".

Audience

This issue reviews the ratings from week ending 27th June to 15th August, a period which saw *Eerie, Indiana* and *The Crystal Maze* conclude their runs on Channel 4, *The Next Generation* come to the end of its first run episodes and *Deep Space Nine*'s launch on Sky One. *The Young Indiana Jones Chronicles* failed to make an impression after its pilot story, *DS9's* *Emissary Part One* scored 1.04 million supplanting *The Simpsons* from the top of the satellite chart. With 18% of homes now receiving satellite and cable, that equates to an equivalent terrestrial

audience of 6 million, a figure well in excess of BBC 2's highest rating for *TNG*. Although some drop in audience is expected, there is a feeling pervading BSkyB that *DS9* will prove successful. *TNG* itself continued to perform strongly on Sky One with Season 6 producing the best results during high Summer with a high of 1.13m on 2nd August (0.58m at 17.00 and 0.56m at 22.00). Sky One's screening of Stephen King's *It* also performed well averaging 0.67m. *Top of the Pops* quickly established itself as the most watched programme on UK Gold, and its late-night scheduling next to *Doctor Who* helped increase the Time Lord's ratings. Both *The Crystal Maze* and *Eerie, Indiana* maintained their average audiences (4.03m and 2.13m) until their conclusions while *Mork and Mandy* averaged 1.74m, slightly down on the previous period. *Quantum Leap* was easily BBC2's most consistent performer, increasing its viewing share and building to an eventual high of 4.74m (average 3.99m), while the fortunes of the original *Star Trek* declined to a 3.22m average, hampered by schedule interruptions during Wimbledon fortnight. On BBC1, *Thicker Than Water*, the Theresa Russell psycho-thriller, fared well with 7.2m (41% share) for part one, but declined by part two to 5.65m (29%). The channel also broadcast *Star Trek II* and *III*, both of which turned in similar ratings (6.48m and 6.61m).

New for Children's

Series two of *The Borrowers*, based on Mary Norton's books *The Borrowers Afloat* and *The*

Video Update - The Story So Far

(Please note: The list is subject to change)

October

- 4th **Doctor Who: The Trial of a Time Lord**
(TARDIS box set) £34.99
:Fury from the Deep (Audio)
ST:DS9: 5 *The Passenger/Move Along Home*
6 *The Nagus/Vortex*
Sapphire and Steel: Heavy Duty Wood Box Set £89.99
Space: 1999: S1: *Heavy Duty Wood Box Set* £89.99
TV Heaven: *Heavy Duty Wood Box Set* £89.99
Moonlighting: *Guilt at So-So Corral/Read The Mind*
Next Murder You Hear/Next Stop Murder
Professionals: Long Shot/Look After Annie
ST:TNG: 71 *Tapestry/Birthing Pt 1*
72 *Birthing Pt 2/Starship Mine*

November

- 1st **Doctor Who: The Two Doctors (doublepack)**
: *Resurrection of the Daleks*
Red Dwarf V: 2 releases (to be confirmed)
The Avengers: First episode collection £34.99
The *Frighteners/Mr Teddy Bear*
Brief for Murder/Murder Market
Fear Merchants/The Forget-Me-Knot/Split
8th ST:DS9: 7/8
Space: 1999: 15 *New Adam.../Seeds of Destruction*
16 *AB Chrysalis/Catacombs of Moon*
22nd ST:TNG: 73/74
— **Wild Palms: The Dream Begins**

December

- **Wild Palms: The Dream Ends**

January

- 4th **Doctor Who: Arc of Infinity + one other**

February

- Survivors: Law and Order/The Future Hour (Eps 9/10)**
: *Revenge/Something of Value (Eps 11/12)*
To be scheduled
Doctor Who: The Green Death/Planet of Evil/Dragonfire
Attack of the Cybermen/Tenth Planet/Reign of Terror
The Making of Blake's 7

Single tapes are normally priced at £10.99 with doublepacks at £16.99. BBC audio releases retail at £7.15 and comprise two tapes.

Unfounded rumours of possible **Doctor Who** missing episode recoveries from Scandinavia recently seem to have led BBC Video to temporarily alter the release status of November's *The Two Doctors* from definite to 'to be confirmed' to enable a hasty replacement should the rumours have proved correct. In 1994, BBC **Doctor Who** videos will revert to two releases on a bi-monthly basis. *The Colin Baker Years* has finally been dropped because of the problems concerning clearances relating to ex-script editor Eric Saward. However following high sales of *The Invasion*, two other specials previously instigated by ex-producer John Nathan-Turner are expected to resurface: *The Reign of Terror* (episodes 1,2,3 and 6) with links by Carole Ann Ford and *The Tenth Planet* (episodes 1,2,3) linked by Michael Craze. The latter will initially only be available through branches of Woolworths.

Borrowers Aloft, will be shown on BBC1 on Sunday afternoons starting in November. The storyline takes the Clocks to an old ladies' house inhabited by their eccentric relatives the Hens-drearys. Adventures including taking a trip down a river in a knife box, coming across a model village where they are captured by humans and imprisoned in a shoebox and their eventual escape in a hot-air balloon.

Also in the BBC new season are season two of *Space Vets* from September 28, with newcomer William Manning as the new Captain of the Dispensable, Uncle

Jack and Cleopatra's Mummy with Paul Jones and Fenella Fielding, the 12-part puppet comedy drama *Mortimer and Arabel* about a young girl and her pet raven and cartoon Fantasy favourite *Pirates of Dark Water* with the voices of Roddy McDowall and Tim Curry. Adventure game *Timebustlers* with Michael Troughton is also set to return.

GAP is Go

Gerry Anderson Productions has been backed to the tune of £10 million by the City in the light of the successful revival of the various

Book Update - The Story So Far

(Please note: The list is subject to change)

October

- 14th **Starfleet Academy: 2 Line of Fire** (Peter David) £2.99
ST:DS9 2 *Siege* (Peter David) £4.50
3 *Bloodletter* (K.W. Jeter) £4.50
20th ST 62: *The Great Starship Race* (Diane Carey) £3.99
21st **Doctor Who: Bloodheat** (Jim Mortimer)
The Daemons/Leisure Hive (reprint)
Timeframe (David Howe) £15.99
28th ST: *The Lost Years* (JM Dillard - audio) £7.99
Conversational Klingon (Mark Okrand - audio)

November

- 18th **Doctor Who: The Dimension Riders** (Daniel Blythe)
Invasion of the Dinosaurs (reprint)
6th *Doctor Handbook*
(Howe/Stammers/Walker)
ST: *The Price of the Phoenix* (reprint)
(Sondra Marshak & Myrna Culbreath) £3.99
ST:TNG: *The Nit-Pickers Guide for Next Generation*
Treklers (Phil Farrand) £7.99
25th STTNG *Make-Up FX Journal* (Michael Westmore
and Joe Nazzaro) £6.99

- ST:TNG: *Imzadi* (Peter David - audio) £7.99
Reunion (Michael Jan Friedman - audio) £7.99
ST: *Faces of Fire* (Michael Jan Friedman - audio) £7.99
ST: *Best Destiny* (Diane Carey - pb & audio) £4.50/£7.99
STVI: *Undiscovered Country* (J.M. Dillard - audio) £7.99
ST:DS9: *Emissary* (JM Dillard - audio) £7.99
ST:DS9 4 *The Big Game* (Sandy Schofield) £4.50

December

- 2nd **Doctor Who: The Left Handed Hummingbird**
(Kate Orman)
The Web of Fear (reprint)
9th ST:TNG *Dark Mirror* (Diane Duane - h/back & audio)
ST: *Power Klingon* (Marc Okrand - audio) £6.99
STTNG 28: *Here There Be Dragons* (John Peel)

1994

January

- 4th **Starfleet Academy 3: Survival** (Peter David) £2.99
ST 63: *Fire Storm* (L.A. Graf) £3.50
20th **Doctor Who: Conundrum** (Andrew Lyons)
Day of the Daleks (reprint)
26th **Doctor Who: The Scripts: Pirate Planet** (uncon.)
27th ST: *The Starless World* (Gordon Eklund)

February

- 7th ST:TNG: *The Devil's Heart* (Carmen Carter) £4.50
ST:DS9 5: *Fallen Heroes* (Dafydd AB Hugh) £4.50
ST:DS9 Young Adult 1: *The Star Ghost* (Brad Strickland)
ST: *Transformations* (Dave Stern) £7.99
17th **Doctor Who: No Future** (Paul Cornell)
Robots of Death (reprint)
Limited edition themed reprint collection (mail order)
24th ST: *Perry's Planet* (Jack C. Halderman)

March

- 7th ST:TNG: *Sarek* (AC Crispin - h/back/audio)
STDS9: *Warped* (K.W. Jeter - h/b)
ST:TNG 29: *Sins of Commission* (Susan Wright)
17th ST: *Graphic Novel—*

- Doctor Who: Tragedy Day** (Gareth Roberts)
The Talons of Weng-Chiang (reprint)
The Decalogue (Stammers & Walker)
The Avengers Programme Guide (Cornell/Day/Topping)
Doctor Who: The Scripts: Abominable Snowmen

April

- 4th ST 64: *Patrician Transgression* (Hawke) £3.50
Star Trek *Encyclopedia* (Michael & Denise Okuda) £9.99
DS9 Young Adult 2: *Stowaways* (Brad Strickland) £2.99
21st ST: *Mudd's Angels*
Doctor Who: Legacy (Gary Russell)
Paradise of Death (Barry Letts)
The Horror of Fang Rock (reprint)

May

- 2nd ST:TNG 30: *Debtor's Planet* (Thompson) £3.50
STDS9 6: *Antimatter* (John Vornholt) £4.50
19th **Doctor Who: Theatre of War** (Justin Richards)
The Invisible Enemy (reprint)

Virgin will its expand its output and produce novels for the first six Doctors under the imprint **Doctor Who: The Missing Adventures**.

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COMING SOON

SPACE: 1999

Volumes 15 & 16

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Volume 4

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Supermarionation series on BBC2. This injection will enable Gerry to produce several series over a five year period including the long awaited **Space Police**. **GFI** and some new shows such as **Space Fantasy** **Lavender Castle**. **Astroblots**, which concerns beings who feed off tv signals from Earth and a live-action programme titled **Apeman**. Anderson's latest partner is Adam Shaw, formerly with the Jim Henson organization, who says that GAP is also investigating the possibility of updating both **Thunderbirds** and **Captain Scarlet** utilizing 90s effects. The City funding is considered a coup, given the perilous state of the British film and tv industry. Blackpool Wintergardens is currently playing host to **Thunderbirds** and the **World of Gerry Anderson**, advertised as the largest collection of puppets, sets and models ever displayed from the fantastic television world of Gerry Anderson. The exhibition runs until 6th November. Price adults £2.95, children £2.25.

Holmes at NFT

The forthcoming Sherlock Holmes season at the National Film Theatre is taking shape with the following planned schedule (confirmation can be obtained from the box office in mid-November on 071 928 3232): Nov 23 — 2 eps from the BBC Douglas Wilmer/Nigel Stock 1964/5 series; Nov 29 — a preview of Granada's *The Three Gables* from **The Memoirs of Sherlock Holmes** (Jeremy Brett, Edward Hardwicke and members of the production team have been invited to attend); Nov 30 — 2 eps from the BBC Peter Cushing/Nigel Stock 1968 series; Dec 7 — **Doctor Watson and the Dark Water Hall Mystery** (BBC 1974 starring—Edward Fox); Dec 14 — **The Strange Case of the End of Civilisation As We Know It** (LWT/Elementary My Dear Watson (BBC 1973) both starring John Cleese; Dec 21 **The Hound of the Baskervilles** (BBC starring Tom Baker — and Terence Rigby); Dec 28 — **The Masks of Death** (Channel 4 1984 starring Peter Cushing and John Mills).

Trek Snippets

Re-runs of **Star Trek** are being shown on German channel ZDF this Autumn with the exception of the episode *Patterns of Force*,

Star Trek Update

Please note: The List is subject to chance. Paramount satellite uplink dates are given first.



Gambit Part I — Picard poses as a smuggler when captured by Vektor (Caitlin Brown)

THE NEXT GENERATION — SEASON 7

(20th Sept) **Descent Part II** Picard, Troi and Geordi are imprisoned by Data and his evil brother, Lore who have assumed control of a Borg group. Their only hope for salvation lies with Hugh Borg (from *I, Borg*), even though he is bitter and angry about his experiences on *The Enterprise*. Meanwhile, the captives search for a way to release Data from the control of his brother. Cast: Hugh (Jonathan Del Arco), Taitt (Alex Datcher), Barnaby (James Horan) Crosis (Brian Cousins). Written by Rene Echevarria, Directed by Alexander Singer
(27th Sept) **Liaisons** Picard and Worf crash on a barren planet while on a shuttle with two Iyaaran ambassadors. Worf finds it difficult dealing with a diplomatic situation while Picard has to fend off the affections of a mysterious woman who falls head-over-heels in love with him. Cast Anna (Barbara Williams) Voal (Eric Pierpont) Loquel (Paul Eiding), Byleth (Michael Harris). Written by Jeanne Carrigan Fauci and Lisa Rich (from a story by Roger Eschbacher and Jaq Greenspon) and directed by Cliff Bole
(4th Oct) **Interface** Geordi finds he can fight a fire inside a Jeffries tube without endangering himself by connecting his visor to a mechanical probe. With the success of the experiment, Picard puts him in charge of a mission to rescue a stricken science vessel. But then Geordi hears his mother's ship has disappeared without trace. Cast: Doctor La Forge (Ben Vereen), Captain Silva La Forge (Madge Sinclair), Admiral Holt (Warren Munson). Written by Joe Menosky, directed by Robert Weimer
(11th Oct) **Gambit Part I** A two part story in which the crew of the Enterprise fear Picard has been killed, after disappearing on an archeological trip. Riker is then shocked to find Picard posing as a mercenary on an alien ship. Cast: Baran (Richard Lynch), Tallera (Robin Curtis) — Saavik in **Star Trek III** and **IV**, Vektor (Caitlin Brown), Nark (Cameron Thor), Yranac (Alan Altshuld), Admiral Chekote (Bruce Gray). Directed by Peter Lauritsen.

(18th Oct) **Gambit Part II**

(25th Oct) **Phantasms**

(1st Nov) **Dark Page**

(8th Nov) **Attached**

(15th Nov) **Force of Nature**

Invasive Procedures — Dax fights for her life



DEEP SPACE NINE — SEASON 2

(27th Sept) **The Homecoming**

(4th Oct) **The Circle**

(11th Oct) **The Siege**

(18th Oct) **Invasive Procedures** The crew of **Deep Space Nine** are taken hostage by a group that includes a Trill who desperately wants symbiosis. He threatens to kill them if Dax refuses to allow him to become the host of her symbiont. She reluctantly agrees, knowing the process will probably kill her. Cast: Verad (John Glover), Mareel (Megan Gallagher), T'Kar (Tim Russ), Yeto (Steve Rankin). Written by John Whelpley and Robert Hewitt Wolfe, directed by Ies Landau.

(25th Oct) **Cardassians**

(1st Nov) **Melora**

(8th Nov) **Rules of Acquisition**

(15th Nov) **Necessary Evil**

which dealt with a Nazi-style ruled planet, which has apparently disappeared from the station's archives. BBC2 repeats are expected to be complete by mid December.

It will probably not be until next Summer that **The Next Generation** Seasons 4 to 6 receive their first BBC2 screening, but BSKyB will continue their repeats until 1 March. The BBC says it has definitely *not* purchased **Deep Space Nine** yet.

Forthcoming

Dawn Airey, ITV network controller of children's programmes is hoping to diversify her department's output during 1994. She feels there has been too much focus on contemporary, gritty drama and said, "I am looking for a different kind of drama, one that relies more on the imagination and on fantasy". A £2 million ten-part series of **The Tomorrow People** is currently shooting on location. Connie Booth is the most recent cast addition.

Shooting on **Earthfasts** began at the end of August for BBC1 transmission in the new year. Strange sounds emanating from a hill on the Yorkshire moors lead schoolboys Keith (Chris Downs) and David (Paul Greenhalgh) to investigate when suddenly the hillside opens and an Eighteenth Century drummer boy marches out. Thus begins the latest in a long line of modern day slants on the Arthurian legend. William Mayne, winner of the 1993 Guardian Award for children's fiction is the writer and the series has been adapted by director/producer Marilyn Fox.

The **Glam Metal Detecters** is a new six-part BBC comedy drama series with a "comic book" style to be made by The Comic Strip later this year. The third and final story of the **Cracker** series is titled *One Day A Lemming Will Fly*. It transmits on 1st and 8th November. Plans to bring four TV movies based on William Shatner's *Tek War* novels to the screen are still being pursued by Atlantis Films of Canada.

THE CONVENTION THAT'S GUARANTEED TO BE DIFFERENT !

Remembrance '93

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series including CYBERMON, YETI, a
TARDIS console and a few surprises!

Join our Saturday evening
birthday party to celebrate
the programmes 30th Anniversary.

Look back with us as we present
a history of the series with
narration and interesting slideshows.

Video rooms of both Dr Who and other series will be running
throughout the weekend.

Merchandise old and new will be on sale in our Dealers
room.

This convention is presented by Hyde Fundraisers to raise
money for our two nominated charities - National Children's
Home and BBC Children-In-Need Appeal.

Places are limited, so please book early - send a SAE to:-

Remembrance '93 1 Birtle Drive, Astley, Manchester, M29 7NQ



OUT OF THE BOX

What's on around the UK

If you spot something we've missed, please write and tell us at the editorial address

Daily (Monday - Friday)		
14.30 I, Spy		Bravo
17.00 & 22.00 ST: The Next Generation		Sky One
23.40 Doctor Who		UK Gold
Mondays		
00.25 War of the Worlds (1st season)		LWT
17.00 Batman		S4C
18.00 The Addams Family		BBC2
18.00 Batman		C4
21.00 Cracker (from Sept 27)		ITV
23.40 War of the Worlds		HTV
Tuesdays		
02.20 The Twilight Zone		Meridian
16.20 Space Vets		BBC1
18.00 Mork and Mindy		C4
18.00 The Invisible Man (1950s ITV series)		Bravo
18.30 Torch, the Battery Boy		Bravo
19.00 Tales of Edgar Wallace		Bravo
Wednesdays		
02.00 The Twilight Zone		Meridian
18.00 Star Trek		BBC2
Thursdays		
16.40 Uncle Jack and Cleopatra's Mummy		BBC1
19.00 Survivors		UK Gold
21.00 Red Dwarf VI (from 7th Oct)		BBC2
Fridays		
18.00 Captain Scarlet (from Oct 1st)		BBC2
18.25 The Man From UNCLE (from 22nd Oct)		BBC2
23.15 War of the Worlds (until 8th Oct)		Westcountry
Saturdays		
11.30 X-Men		Sky One
14.00 Switched		Sky One
15.00 Nanny and the Professor		TCC
15.30 The Invisible Man (1950s ITV series)		Bravo
17.15 SeaQuest DSV (from Oct 23)		ITV
17.45 Torch, the Battery Boy		Bravo
19.00 The Flash		Sky One
Sundays		
00.45 The Twilight Zone		Granada
10.00 Doctor Who (Omnibus)		UK Gold
10.45 Land of the Giants		C4
11.30 X-Men		Sky One
11.30 Worzel Gummidge Down Under		TCC
12.00 Stingray		BBC2
12.00 Survivors		UK Gold
12.45 Mork and Mindy		S4C
13.00 Battlestar Galactica		Sky One
13.35 Amazing Stories		BBC1
14.00 Tales of Edgar Wallace		Bravo
14.00 Worzel Gummidge Down Under		TCC
14.30 Flash Gordon		TCC
19.00 Star Trek: Deep Space Nine		Sky One

Times and programmes may change at the whim of schedulers...

Another cult tv series is to be given the big screen treatment with the sale by Ted Turner of the rights to **The Man From U.N.C.L.E.** to Davis Entertainment.

Shorts

Among new series launched in the U.S. this Autumn are Fox's **The X-Files** about two FBI agents, who investigate supernatural events and ABC's **Lois & Clark: The New Adventures of Superman**, set in the present day, in which the relationship between Superman and Lois Lane is ex-

plored. Rumour has it that Stephen Spielberg is developing a **Jurassic Park**. The first episode of the second series of **The Young Indiana Jones Chronicles** features an appearance by Harrison Ford playing Indy in his fifties.

Quantum Leap's Scott Bakula and Dean Stockwell were both nominated for Emmy Awards this year, which might assist those campaigning for a further series. A spin-off tv series based on the **RoboCop** films is in the planning stages. The third film has yet to open anywhere but Japan.



Miles and Keiko adjust to life on DS9

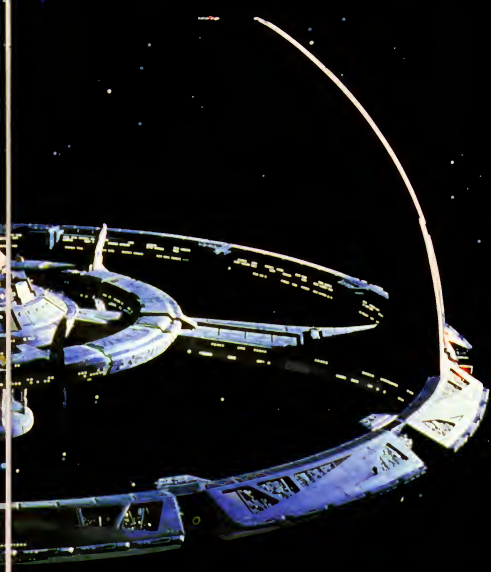
DEEP SPACE



Always bickering — Odo (rene Auberjonois) and Quark (Armin Shimmerman) make a wonderful duo



PIONEERS



As production on a second season of *Star Trek: Deep Space Nine* begins at Paramount Studios, TV Zone spoke with creators Rick Berman and Michael Piller, about the show's first year, and plans for the future.

THE series is set aboard a space station in the same era as *Star Trek: The Next Generation*. However, the question arises, why make another *Star Trek* at all, especially when the new setting implies that there isn't enough room in the universe for two starships boldly going where no one has gone before?

"We're dealing with a huge universe that Gene Roddenberry created," Michael Piller explains, "and just as you look at the genre of the Western, say, there's absolutely no reason why you cannot have a show on the air named *Gunsmoke* and a show named *Wagon Train*. There are so many stories to tell in our universe that we have found, during our first year of *Deep Space Nine*, we are able to tell different kinds of stories that don't lend themselves to spacecraft visiting places. We have an opportunity to explore different kinds of issues on a space station at a very critical strategic post."

Setting Standards

"Paramount thought it would be a good idea to develop a new *Star Trek* show," adds Rick Berman, "and the ratings after the first year have proven them correct. We did not set out to just create another *Star Trek* that would be on the air simultaneously. Michael and I have been involved for many years with producing *The Next Generation*, so we took it upon ourselves to come up with a series that was different but that was still under the umbrella of what *Star Trek* is all about. I think we accomplished that."

The guiding forces behind *Deep Space Nine* — Piller and Berman





Q-Less The popular Q, together with Vash, come to DS9

"Why did we do another *Star Trek*?" Piller concludes rhetorically, "The answer to that is 'Why do we need more quality television?' We set very high standards for ourselves, and we're very happy that the first season of *Deep Space Nine* met that challenge."

Deep Space Nine's immediate success in the States was somewhat in contrast with the debut of *The Next Generation*, which faced initial resentment and suspicion from fans of the original series. Now that the way has been paved, *Deep Space Nine* had little trouble convincing *Star Trek* fans that it was a legitimate addition to the Roddenberry universe and not an opportunistic spin-off. Piller says, "I think there's no question that we had the benefit [of *The Next Generation*] because, as you know, the original Trekkies really had a chip on their shoulder for *The Next Generation*. One that opened their minds up to the possibility that there could be life beyond William Shatner, they really anticipated *Deep Space Nine* and welcomed it with open arms. That's not to say, however, that there haven't been people who feel the conflict on *Deep Space Nine* is a little uncomfortable, because they're used to seeing everybody get along so well. So I think there is a time period of getting accustomed to this new and different environment."

Conflict

That strategic post is supposed to be a hot-bed of intrigue and danger; also it's supposed to be in pretty bad shape,

since the Cardassians made a mess of the station before relinquishing command to Starfleet. Is this all part of Piller and Berman's plan to avoid the squeaky clean image of the Enterprise? Says Berman, "One of the areas that gnawed at us for many years about *The Next Generation* was that it was Gene Roddenberry's rule that human Starfleet officers got along to a fault; there was no conflict between them. We needed more conflict to create better drama, but at the same time we didn't want to break Gene Roddenberry's rule. So one of the primary things we did with *Deep Space Nine* was to create more conflict in two ways: by bringing in non-Starfleet people, and by taking our Starfleet people and putting them, inside a comfortable Galaxy Class starship, into an alien and uncomfortable environment."

With the station having been repaired over the course of the first season, it will be difficult to maintain that atmosphere of gritty discomfort during season two. Piller, however, denies that "grittiness" was ever a quality for which the new show strived: "The word 'gritty' is a dangerous one," he claims. "We go out of our way to make it clear that we have not set out to create a 'gritty' series. When we arrived on the space station, it was in dreadful shape, but we spent the first season putting it back together. It is more alien than it is gritty. It is not dark; it's just a matter of there being more conflict. Frankly, we found during the course of the season that bringing more conflict in also gave us more humour than we got from our characters in *The Next Generation*. So I think the issue is, 'Have we kept up the conflict?' Yes,

wonderfully. 'Has it been gritty?' No, I don't think so."

Misconceptions

Berman agrees with Piller's assessment and dismisses the whole issue as a misconception generated by the media. "We had a lot of problems when we began a year ago with certain words the press grabbed hold of and which were not really correct. One was that the series was going to be 'darker', the other was that the series was going to be 'grittier'. I think we've developed a concept that allows us to have more conflict; in fact, it's allowed us to have more fun writing it and developing the relationships and storylines. I think it's important to note that this is not a 'dark' series; this is a series that encompasses all the positive elements that Gene Roddenberry's vision of the future held. This is not a show about my vision of the future or Michael's vision of the future; it's about Gene Roddenberry's 24th Century."

Opening Up

Piller and Berman are confident that they can continue the series for as long a successful run as *The Next Generation* enjoyed. "I think we've learned a lot," says Piller. "We did a lot of on-station stories at first; when it started feeling a little claustrophobic we opened it up. There's a lot of different ways to tell stories — through the wormhole and on the planet Bajor."

Berman adds, "This is an ensemble television show, and the cast is tremendously important. We develop characters, but the

Dax The Science Officer is on trial for her life for a murder committed in a different host body



actors that we hire bring a tremendous amount to the characters as well. We ended the first season with the characters much further developed than we have expected after one year. I think it took at least two or three years before the characters on **The Next Generation** were as well defined.

"Over the last seven years, people have constantly said, 'What are you doing this year on **The Next Generation**?' All we've attempted to do differently, other than small cosmetic changes, is just do a better year than before. That's basically what we're doing with **Deep Space Nine**. I think there are problems with the first

season that Michael and I have seen. For instance, we need to introduce a little bit more of a Science Fiction element to the stories. But, in general, we just want to keep doing what we've been doing: developing these characters and coming up with good stories."

Steve Biedrowski

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Shadow Trap

Mike Copping

6 Colchester Road, Prittlewell,
Southend-on-Sea, Essex, SS2
6HP

I am a **Dark Shadows** fan of long standing from the novels by Marilyn Ross, the first movie, **House of Dark Shadows** and more recently I was able to see a couple of episodes of the original show recorded from the Sci-Fi Channel. So I was rather dismayed by John Ainsworth's article in the series (*TV Zone Special #7*).

The article was interesting, informative and accurate, but contradictory in its unfavourable conclusions about both the '66-'71 and revival '91 series. I was recently informed that the '91 revival show had been sold to a UK TV station. I did some phoning around and discovered that (unfortunately) the BBC have it. Of course they have no plans to show it.

So, if anyone out there would like to see **Dark Shadows** on our screens, contact me at the address given, and we will see what can be done.

John Ainsworth replies: *I am sorry if my article gave the impression that I do not like Dark Shadows — this couldn't be further from the truth. It is outrageous nonsense that blatantly betrays its lack of time and money. However, it is all the more compelling because of it. I love it! I do however stand by my comments on the '91 revival series though I too would like to see it aired by the BBC.*

Eerie's End

D Attwell

Watford, Hertfordshire
You are my last hope, I have just watched a whole (well, nearly) series of **Eerie, Indiana**, and loved every second of it. The problem is though, that I noticed a lack of **Eerie** every-

Patrick MacNee

Woking, Surrey
I was obviously very touched by Terence Feely's recall of my 'quickness of mind'. Thank you very much. Indeed Terence wrote some fine episodes. I think I'm right in saying that Brian Clemens was the imaginative fount — and that Terence was close there.

He is wrong, however, about Ian Hendry. He was the fountain-head — the inspiration, the genius. It was he who gave **The Avengers** that something extra — that extra dimension, extra style, extra quality.

We didn't drop Ian Hendry. Ian Hendry dropped us — went on and became a movie star! One of our finest actors.

Otherwise Terence, thank you very much.

where. Then I heard that NBC had cancelled the show — please tell me this is not true! If it is — why did they cancel it, and how many episodes were made?

Editor: *I'm afraid it is true. There's no definite word on the reason for cancellation but it was almost certainly down to ratings. Nineteen episodes were made and Channel 4 have shown all of them.*

Suitcase Swap

Andrew Pixley

Nottingham, Notts
Congratulations on the continual improvements which **TV Zone** makes each issue in terms of broadening its views, particularly with regards the *Earth Invasion Special*. The piece by David Miller and Mark Gatis on **Quatermass II** was most enjoyable, and Jane Killick is probably the best interviewer around. Keep up the good work!

With regards Carrie Cantor's remarks on her review of **Man in a Suitcase**, I can shed a little light on the show's title. When the series started shooting on 15th August 1966, it was entitled **McGill**. This first episode to be made was called **Man in a Suitcase** and referred not to McGill's continual travelling in search of assignments, but Harry Thyssen, a man whom McGill had been responsible for in American Intelligence and who had apparently defected to the USSR, hence discrediting McGill. As McGill remarks in the episode in which he checks on a report that Harry is in London, the only place that he has



seen Harry recently is in a photograph he keeps in his suitcase. The title change for the series to **Man in a Suitcase** came in the third week of September 1966, just prior to filming the fourth episode, *The Bridge*. Accordingly the first episode was given a new title, *Man from the Dead*. With regards Carrie's comments, the series was generally more drama than action based, and gives some superb storylines (eg *The Bridge*, *The Whisper*, *No Friend of Mine*).

The violence and action was notably toned down a few episodes into production — witness the state McGill is left in at the end of early episodes like *Man from the Dead*, *All That Glitters* and particularly *Brainwash*.

Wanting Worzel

Robert Cheadle

Tenbury Wells, Worcs.
Each time I pick up an issue of *TV Zone* I sigh "Where's Worzel?", and still there hasn't been a single article on **Worzel Gummidge** — everyone's favourite scarecrow. Surely the durability of the show enables it to claim a cult title. The show still gets reshown on The Children's Channel and Jon Pertwee continues to do personal appearances all over the place as his turnip-headed alter ego. Incidentally February 25th 1994 marks the shows 15th anniversary! Editor: *There are no plans at present to cover Worzel Gummidge in TV Zone.*

Dark Shadows Ben Cross as Barnabus Collins



A-Trek

Jonathan S Rudderham
Gainsborough, Lincs

Having seen the first three episodes of *Deep Space Nine*, from CIC Video, I must admit to being impressed. I never actually got into *ST:TNG* and, although *DS9* is 'made by the same people', in my eyes they seem to have added something that was missing from *TNG*. My interest may have waned after the first few *TNGs*, but I am looking forward to watching the oncoming *DS9s*.

Despite what I said above, I am looking for a specific *Next Generation* episode. I had always known that *The A-Team's* Dwight Schultz had played Reg Barclay in a number of episodes, but I was surprised when I read in a recent issue of *TV Times* that first season *A Team* regular Melinda 'Amy Cullen' Culea had also been in an episode. Could you tell me in which episode this was? Which year would this have been, also?

(And while we're on the subject — is there any chance of printing a photo of her from the *Next Gen* episode?)

Editor: Melinda Culea appeared as the androgynous Soren in the fifth season episode, *The Outcast*.

Questions, Questions

Jemma Tayne
Lincoln

I have just finished reading another excellent edition of *TV Zone*. I have a suggestion for improvement (if this is possible). How about a question page? I'm sure there are loads of questions that readers want answering on all sorts of cult tv. You needn't be afraid of getting stuck either, throw it open to the readers — there's bound to be someone who knows! And to end the discussion on why the majority of *Trek* aliens, (notice I used aliens and not monster) are of similar, usually humanoid, appearance. This was answered quite well in the *ST:TNG* episode *The Chase* in season 6. Shame on you for not mentioning it.

Shame also Sky for not showing *Descent*. I have seen it at a local Fan Club meeting and the suspense is well worth it!

Editor: We have no plans for a specific questions and answers page as there simply isn't the space. However, we are quite happy to answer readers queries

on this letters page, as indeed we often do. We may not always be able to help, but there just might be someone out there who can.

Quantum Disappointment

Sandra Chapple

Headington, Oxford

I am a great fan of *Quantum Leap* and enjoyed your episode guide to the third season very much, and look forward to when you publish the fourth season guide.

I was most disappointed to read that NBC have cancelled the series, and hope that with viewer pressure they will reconsider this decision.

Editor: It had originally been intended that *Quantum Leap* season four episode guide would have appeared in this issue. Unfortunately, due to production difficulties, the guide has been delayed. The season five guide is scheduled to appear in the next *TV Zone* Special.

Sex Object

Sonia Naverly

Australia

As a recent convert to *TV Zone*, I've been catching up on back issues. In response to James Miller's *Blake's* 7 letter (#31), Avon is a sex object, but not because of his creaky leather overalls. His appeal lies more with his personality than leather. Remember Paul Darrow as Tekker in the lacklustre *Who* episode *Timelash*? There is nothing intrinsic in the actor which was memorable enough to save that performance. (His *Who* hair-dresser should be shot).

Credit needs to be given to the brilliant scripts in *Blake's* 7, especially in the earlier seasons, which gave the character dry, sarcastic and sometimes Oscar Wilde type lines. Issues involving power, leadership, and ideals were insightfully dealt with in the *Blake/Avon* conflict. Vila-bashing was also used to show Avon's ability to dominate others. However, after *Blake* left, over-emphasis was placed on the latter to provide humour and conflict between the characters. Probably the most attractive attribute of Avon that female fans find appealing is the element of danger and excitement he brings to the story — you are never sure if he will betray the others for his own gain. It's the 'baddie' qualities in a character (reluctantly) on the side of freedom, which make Avon memorable.

No Who

Simon Gosney

Shaftesbury, Dorset

Call me naïve, but I actually believed the BBC when they said they were reviving *Doctor Who*. I'll know better next time...

Peel Power

David Callinicos

Oxley, Walford

I must disagree with Matthew Cooke's review of John Peel's *Power of the Daleks* in respect of the 'unnecessary and lengthy reprise of the Tenth Planet'. Gerry Davis's novelization did not follow the tv version with regards to the regeneration scene, which is presumably why Peel included it.

Dalek Double

Anthony G L Kent

Narberth, Dyfed

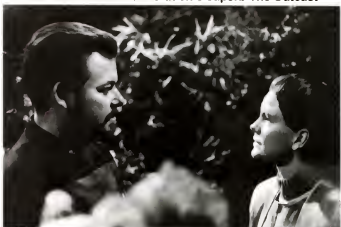
I see that BBC video are releasing the *Doctor Who* adventures *The Chase* and *Remembrance of the Daleks* together in a double video pack, for £30. I wonder whose bright idea this was? I would very much like to see the classic '60s adventure *The Chase*, starring the wonderful William Hartnell. I have not the slightest wish to see the boring '80s adventure *Remembrance of the Daleks*, starring the abysmal Sylvester McCoy. I cannot comprehend the reasoning behind these two unconnected (apart from the Daleks, that is) adventures, which are separated by over twenty years. They are not available separately, so if I want *The Chase* I must have *Remembrance of the Daleks* too, whether I want it or not. Brilliant! Surely the buyer should be

given the choice of purchasing one or the other and not have one forced on him, or is this another of the BBC Enterprises attempts to rip off the *Who* fan? I did not agree with some of the comments made by C M Wadley in issue 46 and I have some questions for him/her to consider. If *Doctor Who* was a success for eight years after Tom Baker, why was the series 'rested' for eighteen months during the Colin Baker era? Why have the viewing figures steadily dropped to an all time low? Why has there not been any new *Who* on tv for four years? If the series were a success, surely it would still be on our screens? The plain fact of the matter is that Colin Baker and Sylvester McCoy were the worst 'actors' we have ever had the misfortune of seeing in the role of the Doctor. McCoy especially, couldn't act if his life depended on it.

Their stories were atrocious, lacking good scripts and imagination, too full of childish pantomime style 'humour', which made a mockery of a once thrilling, scary, well acted, highly innovative series.

I feel that *Doctor Who* was 'cancelled' four years ago because of the poor viewing figures — and I don't believe scheduling had anything to do with it. The series has had to compete with other popular shows before and has always done well — until recently. No, the real reasons are the ones I've given. So, if the series is ever to return, it must re-capture the style of the '60s and '70s. I personally think 1972 - 73 was the series' best year. Let's hope that once again the series will be able to attract over fourteen million viewers instead of under four million.

Riker (Jonathan Frakes) falls for the androgynous Soren in *The Next Generation's* superb *The Outcast*







Psirens The crew of Red Dwarf are joined by Anita Dobson as Tai

When Justin Judd was approached to produce the sixth season of the hugely popular science fiction comedy *Red Dwarf*, he gleefully seized the opportunity. "I recognised the show as something that was very unusual compared with 90 per cent of comedy on television," he states.

Judd's previous experience made him an ideal candidate: "I've worked for Noel Gay Television in the past, which was run by Paul Jackson, and he played a key role in getting *Red Dwarf* off the ground. I also know Ed Bye, who directed the first four series, and I have worked on *The 10%ers* (a new comedy series written by *Red Dwarf* creators Rob Grant and Doug Naylor)."

Harnessing Creativity

He claims that the role of the producer on any given series involves "creating an environment in which everyone around you can do their best work. You're working with creative people and it's trying to find a way of harnessing their creativity."

On a day to day basis, Judd will receive

the new scripts from the writers, and break them down and decide what is required in the way of guest stars, additional sets, new props, models and costumes. "There will usually follow some form of planning meeting to ensure that everyone is working broadly on the same wavelength. I chair it, but the key person is Andy De Emmony, the director, who is saying what he wants. It's also hopefully an opportunity for Rob and Doug to answer any questions."

Making Changes

"On this series, because they've been writing up until the day of the last recording, access to them has been fairly limited, so I've been the channel through which questions to them have been directed. I will make comments to them on the script; I may say it is not feasible to do something within the time. However, they them-



Left: Kryten's new image in the last episode of the season *Out of Time*
Far Left: Duane Dibley is back for a re-match with the Polymorph



Psirens CP Grogan returns at last as Kochanski, with Anita Dobson

selves are very well aware of what is needed, and what we see as a first draft I suspect is a fifth or sixth draft for them, and we will see another two or three drafts as changes are made in the light of suggestions. They may see it in rehearsal and think it will work better if they add or change lines, and throughout the week I'm really monitoring the progress of the production.

"When we get into the studio I will be giving notes to the director on what I think can be improved — performances particularly. Finally, I'm the one responsible for making sure that it happens within the time and available money. If we're getting behind — it's quite a complicated show to do within the limited time available — I'm always reminding Andy that he's got another hour left to achieve work that should take twice as long. It's a question of making compromises, and he and I will decide where those compromises need to be made."

Famous Faces

Judd has also been involved in selecting the guest stars, although his original intention to have a famous face in every story has not been realized. "In the end we only managed to get recognizable faces in the first episode, and that was a function really of the fact that when we started we only had two scripts: *Psirens* and *Legion*. You never see the face of *Legion*, so we only needed a fabulous seductive and silky voice, and the actor we got has just that. There was no point covering up a famous face with a mask.

"We were only really able to cast episode one in advance, and the original thought was Professor Mammet should be

a name. We rang around to discover who was available, and Jenny Agutter's agent said she was free and would probably be game."

The Real Axeman

Another celebrity appearing in *Psirens* is Anita Dobson, best known for playing Angie Watts in *EastEnders*. However, casting her in the minor role of Tal was not quite so straightforward. "There is a sequence in *Psirens* where there are two Listers sitting side by side, and one of them is false. The way they discover which is the imposter is by setting tests, and the *Psiren* plays the guitar fabulously. In order to recreate that effect we had someone behind Craig Charles, with their arms through him playing the guitar. We wanted someone fabulous, and thought of Brian May of Queen, who obviously has an association with Anita Dobson.

"Brian wasn't able to do it because he was going out on tour, but by that point we had offered the part of Tal to Anita, and we were thrilled that she took it for only one line. She had a lot of fun and got to dress up. Incidentally, the guitar was eventually played by Phil Manzanero from Roxy Music."

Many fans of the series will already be familiar with the plot of *Psirens*, as the script has been available for some time in Grant Naylor's book *Primordial Soup*. Does Judd regret the fact that this was published so far in advance of transmission? "Perhaps in retrospect it might have been nice to have kept it back," he says, "but it's there and I hope it won't spoil the enjoyment of seeing it."

Like most situation comedies, *Red Dwarf* is recorded in front of a studio



Craig Charles as Dave Lister in an unusually sombre mood

audience. However, the series is unusual in its use of complicated visual effects. Has Judd ever considered taping the series without the presence of a live audience? "There is certainly an argument for doing it with a single camera and shooting it over the course of a week, as one would a film. It would make the crew's life a lot easier, as it is an ambitious show to do in the two days we have.

Jettison the Audience?

"Against that, Robert Llewellyn who already suffers beyond belief in the Kryten mask, would find it intolerable. It is such agony to have this thing glued to your face — I believe it when he says it is like being

A crisis for the crew — Red Dwarf has been stolen, and the chase is on to retrieve it!





Gunmen of the Apocalypse Cat, Lister, Kryten and Rimmer make a Magnificent Four

suffocated. There have been people who have had the mask on who have not been able to bear it.

"The other thing is that the presence of the audience really does give the thing a lift and some energy, which is ultimately reflected in the performances on screen. It has been proposed, but it's never been taken very seriously."

Lost Dwarf

The sixth season sees a big departure for the show, in that the spaceship *Red Dwarf*, with the computer Holly on board, is missing. "There is this constant need for them to try and catch up with *Red Dwarf*, which has been stolen and they are in pursuit in Starbug. The six episodes form part of that overall story."

"There is a distinction between a series and a serial," notes Judd. "A series is not connected, and previous *Red Dwarf* has been exactly that. This one has much more of a serial element. Various characters recur; Denis Lill appears in two guises, both as a cowboy and a droid, and there is another character with him who returns in another episode."

"This time the writing is more sophisticated. It's always been said that some of the plots have been hard to follow. I don't hold with that. You certainly have to pay attention — it's not the sort of show you can dip in and

out of and expect to know what's going on."

Apocalypse — Now!

Judd cites the episode *Gunmen of the Apocalypse* as one of the highlights of the forthcoming season. "Rob and Doug had submerged themselves in watching a few of the classic Westerns and had got the idea that they wanted to do something in that genre. I think it's one of the most accomplished scripts I've ever seen; it's very witty and very elegantly constructed. It could have been twice as long and every bit as good."

He also puts the success of the episode down to some very effective location shooting. "One of the things that will set this year apart is the use of locations. We have a very good location manager, Suzanna Holt, who has come up with some wonderful stuff. She found a Western street in a field near Brands Hatch in Kent which belongs to a revival society. The village is called Laredo, and it met all our requirements."

"We had hoped to shoot the whole thing at night, but it would have cost us too much. So we shot it in the day, and were blessed by having clear blue skies so one might imagine it is a real Western. The people who go to this village each weekend were our extras: they have the full kit and their own guns. They have a code

where for every infringement of the period detail they get fined."

"The interiors were all shot in the studio: we had stuntmen and horses, and it was quite a production."

There's been a long wait for the new series, which was originally made during the early months of 1993 for transmission in the Spring, but the Controller of BBC2 decided to hold it back. Justin Judd is delighted: "It indicates on the part of the BBC schedulers a belief that it is strong enough to hold up at the most competitive time of year."

Does such faith by the BBC indicate that a seventh series is assured for 1994? "It's in the hands of beings greater than ourselves," Judd smiles. "It's a popular show, and I can't imagine they would want to axe it. However, an additional consideration is that Rob and Doug have to feel they've got the stories within them to do it."

Richard Houldsworth

The sixth season of *Red Dwarf* commences on BBC2 on October 7th. The confirmed running order is as follows: *Psirens* \ *Legion* \ *Gunmen of the Apocalypse* \ *Emohawk* — *Poly-morph II* \ *Rimmerworld* \ *Out of Time*. Also during October, Danny John Jules, alias the Cat, will be releasing a recording of *Tongue Tied*.

IN the early morning of Sunday, 11th July 1993, silver men walked the streets of London. After nearly 25 years, one of the most enduring images from **Doctor Who** — the march of the Cybermen at St Paul's Cathedral from *The Invasion* — was being recreated. It was the result of more than a year of planning. For some time Derek Handley and I had talked about recreating the famous photograph from 'The Invasion', using *Earthshock*-style Cybermen to update the Sixties' originals.

Derek Handley is a talented prop and costume-maker, whose work has included the Cybermen for Jon Pertwee's *Ultimate Adventure* stage show, props for the MOMI **Doctor Who** Exhibition, and effects for all three *Stranger* videos.

Location

We were encouraged to find the location (St Peter's Hill, which leads from St Paul's down to the river) virtually unchanged — although the distinctive office buildings that surround the steps are empty, and due for demolition. We also found the location used at the end of part six of *The Invasion* for the close-ups of the Cybermen's feet. This was the exterior of 'The Horn Tavern' which adjoins the steps.

We still needed two more Cybermen to make up the required six, and we were joined by Andy Hopkinson. A professional prop-maker who has worked on visual effects for *Red Dwarf*, Andy had also made replica Cybermen costumes and was happy to help. *TV Zone* Editor Jan Vincent Rudzi was interested in using the photographs for this summer's *Earth Invasion Special*. Jan also wanted to include Derek's replica of a *Chase* Dalek in the photo call, and the results appeared on the cover of the special.

With a date fixed for the shoot, we were

INVASION: 1993



A Cybermen invasion — all opposition is crushed!

advised to contact the police, who were particularly helpful, especially considering the fact that a large area of the City of London had recently been condoned off for security purposes.

All that remained was for us to arrive in the shadow of Wren's mighty dome in the ungodly hours of the morning and get on with it.

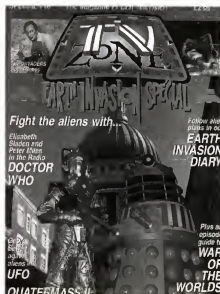
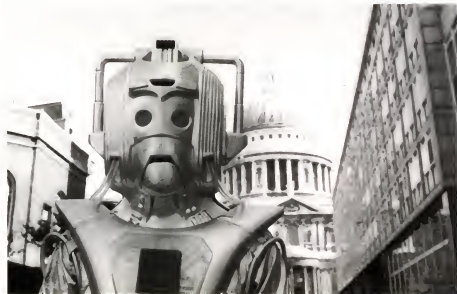
In the course of the shoot there was a considerable amount of double-taking from passers by. There was an encounter with a car full of policemen, several bewildered council workers ('We're just here to empty the bins, mate...!') and an elderly foreign lady who thought the invasion was for real, poor soul. As the hours passed, the amount

of tourists increased, until we could not carry on. Despite problems with the early morning light, the shoot was a great success and enormous fun, and as the results on video and on these pages show, the hard work was worthwhile. Which begs the question that if a handful of amateurs can successfully stage one of **Doctor Who's** greatest moments, what is really stopping the BBC from doing the same?

David Miller

The *TV Zone Earth Invasion Special*, containing a pull-out poster of the recreation of *The Invasion* is available from the back issues department at £2.95 plus postage and packing.

Recreating the myth in 1993



SILURIAN PARK

Author: Jim Mortimore

Writers enter their craft for a variety of noble and solemn reasons. Jim Mortimore, co-author of *Lucifer Rising* with Andy Lane, and now sole author of the new Silurian adventure *Blood Heat* is refreshingly honest about his.

"I was a graphic designer and I was made redundant," he says. "My motives were obviously fiscal - there was no other way of making a living!"

Dinosaurs

Blood Heat, the story of the Seventh Doctor arriving on an alternative Earth where the Silurians and their dinosaur — 'pets' have reclaimed their planet from Humanity, had its origins in a totally **Who**-unrelated dinosaur story. Mortimore had become interested in dinosaurs over two years ago, and his researches found that the giant reptiles were much more interesting than the plodding stupid monsters depicted in so many movies.

"It had nothing at all to do with **Jurassic Park**," he answers to the inevitable question, although at the same time conceding that his book's publication at the high of UK dino-mania can only do it good, before admitting: "When I heard that Spielberg was going to do the film of Michael Crichton's book I thought, 'The bastards! They've got there first!'"

As his writing developed, *Cosmic Masque*, the excellent fan fiction arm of The Doctor Who Appreciation Society, expressed interest in the story, "and so I bunged the Doctor in". And as the short story became longer and longer, so Mortimore realised that what he was writing was no longer a piece of fan fiction but a fully-blown novel. After consulting with the editor of *Cosmic Masque*, he submitted the proposal to Peter Darville-Evans at Virgin, along with his and Andy's idea for *Lucifer Rising*.

Lucifer came first, and then Darville-Evans expressed some doubts about the alternative Universe theme of Mortimore's solo book. However, Mortimore's ingenious scenario (his depiction of a Silurian present-day Earth is particularly believable) won the day and gave rise to a whole series of Alternative Earth novels of which *Blood Heat* is only the first. In the initial *Timewyrm* series of novels there was the minimum of collusion between the individual writers. Was this the case with the Alternative Universe cycle?

Brain Bashing

"Peter called us down to London for the day — apart from Kate Orman (author of *The Left-Handed Hummingbird*) who lives in Australia - to discuss the theme of the books, and fed us copious amounts of coffee." It's not giving too much away to reveal that the result of this discussion is that someone — or something — from the Doctor's past is interfering with the course of time, to such an extent that only the Doctor can save the day. "At the end of the day it was just four writers having a good time discussing their ideas." He omits to add that it's in precisely these sort of situation that writers often come up with their best and most original ideas.

Blood Heat makes a great deal of use of continuity, featuring many characters from the Pertwee era, and Mortimore is the first to admit that some of it will upset the die-hard fans. But what of the new characters? He admits to a fondness for Ace, especially now that the Doctor realises that Ace has just as good a psychic link with the TARDIS as he has; but he found it difficult writing for Bernice.

It's no secret that the original writers' brief for Benny compared her with Emma Thompson in *The Tall Guy*. Mortimore had seen the film but, since being commis-

sioned, "I tried hard not to think about it and didn't dare watch the film again. Otherwise I'd be writing for Emma Thompson and not Bernice Summerfield. She's a professional archaeologist and it's always difficult writing for a professional especially when you know very little about her subject." Benny wasn't included in the original story draft, and, as Mortimore didn't want to throw her into the book as an afterthought, he devised an ingenious subplot in which Benny's sufferings thrown into doubt the Silurians' intentions.

Lucifer Rising was published to great fan acclaim and it seems that *Blood Heat* will receive the same accolades. Is Mortimore planning more **Who** novels?

"I've just finished the first draft for a *Missing Adventures* novels set about 300 BC and tentatively called *The Book of Shadows*," he says, revealing that it stars one of the earlier Doctors as well as one of his erstwhile companions. He's also working on the proposal for another *New Adventures* novel, under the working title of *Parasite* — "which doesn't make use of any continuity whatsoever" — and features the "highest form of life in the Universe".

Enthusiastic but unassuming, from the time of Alexander to the Earth of the near future, it seems that Jim Mortimore will be around in **Who** fiction for a long time to come.

Robin Turner

DW30 Poster

This issue we re-commence our anniversary poster with the Tom Baker years. The next two issues will include the Jon Pertwee and Patrick Troughton segments, whilst the William Hartnell section will appear in our *TV Zone Doctor Who Special* in November.

*"I walk in Eternity"
(Pyramids of Mars)*

THE FOURTH DOCTOR Season 12

Code / Title

- 4A Robot
4C The Ark in Space
4B The Sontaran Experiment
4E Genesis of the Daleks
4D Revenge of the Cybermen

(5)

TX Date / Number of episodes

28.12.74	(4)	■
25.01.75	(4)	■
22.02.75	(2)	■
08.03.75	(6)	■
19.04.75	(4)	■

(20)

Season 13

- 4F Terror of the Zygons
4H Planet of Evil
4G Pyramids of Mars
4J The Android Invasion
4K The Brain of Morbius
4L The Seeds of Doom

(6)

30.08.75	(4)	■
27.09.75	(4)	■
25.10.75	(4)	■
22.11.75	(4)	■
03.01.76	(4)	■
31.01.76	(6)	■

(26)

Season 14

- 4M The Masque of Mandragora
4N The Hand of Fear
4P The Deadly Assassin
4Q The Face of Evil
4R The Robots of Death
4S The Talons of Wong-Chiang

(6)

04.09.76	(4)	■
02.10.76	(4)	■
30.10.76	(4)	■
01.01.77	(4)	■
29.01.77	(4)	■
26.02.77	(6)	■

(26)

Season 18

Code / Title

- 5N The Leisure Hive
5Q Maglos
5R Full Circle
5P State of Decay
5S Warriors' Gate
5T The Keeper of Traken
5V Logopolis

(7)

TOM B
(1974-)



BAKER
(1981)

*"I'm an ignorant old Doctor
and I've made a mistake"
(Logopolis)*

Season 15

Code / Title

- 4V Horror of Fang Rock
- 4T The Invisible Enemy
- 4X Image of the Fendahl
- 4W The Sun Makers
- 4Y Underworld
- 4Z The Invasion of Time

(6)

TX Date / Number of episodes

03.09.77	(4)	
01.10.77	(4)	
29.10.77	(4)	
26.11.77	(4)	
07.01.78	(4)	
04.02.78	(6)	

(26)

Season 16

- 5A The Ribos Operation
- 5B The Pirate Planet
- 5C The Stones of Blood
- 5D The Androids of Tara
- 5E The Power of Kroll
- 5F The Armageddon Factor

(6)

02.09.78	(4)	
30.09.78	(4)	
28.10.78	(4)	
25.11.78	(4)	
23.12.78	(4)	
20.01.79	(6)	

(26)

Season 17

- 5J Destiny of the Daleks
- 5H City of Death
- 5G The Creature from the Pit
- 5K Nightmare of Eden
- 5L The Horns of Nimon
- 5M Shada

(6)

01.09.79	(4)	
29.09.79	(4)	
27.10.79	(4)	
24.11.79	(4)	
22.12.79	(4)	

(20)

TX Date / Number of episodes

30.08.80	(4)	
27.09.80	(4)	
25.10.80	(4)	
22.11.80	(4)	
03.01.81	(4)	
31.01.81	(4)	
28.02.81	(4)	

(28)



THE INVESTIGATOR

"This is the voice of the future from a galaxy a million light years away. We have observed your troubled planet and would like to help you. I have selected an Earth boy and girl to assist me. Through John and Julie, I hope to make your world a better place."

The Plot

In a cave on the Maltese shoreline, the Investigator informs John and Julie of the powerful and greedy Stavros Karanti. He is planning to steal one of the island's proudest art possessions, a Fourteenth Century masterpiece by Raphael and they have to stop him. Outside, on the beach, a car appears and John understands its gadgets without having seen them before — special powers granted by the Investigator.

They drive to Angel's Leap to get a better view of the Borgia, Karanti's yacht. Using the car's sonic detector they listen to Karanti planning the robbery with his accomplice, Christoph. As they watch Karanti and Christoph leave the yacht in a small boat, and John and Julie decide to go to Medina to head them off, driving across country to avoid being seen. In

Sylvia Anderson
provided the voice of Julie



Mike Noble's artwork for *The Investigator* pre-production manual

Medina they park their car in a stable and head for St John's Cathedral where the painting is displayed. Hiding behind a cannon they watch as Karanti and a group of other art patrons are escorted by the curator and shown the treasures. Karanti has donated a painting to the cathedral's restoration fund. He discusses security measures with the curator.

Back at Angel's Leap they overhear Karanti tell Christoph the donation is fake. The crooks go below, and the sonic detector cannot reach them. John and Julie use a boat provided by the Investigator to sail out to the Borgia. They hide, but Julie knocks over a glass and Karanti and Christoph search the ship. Finding nothing the conspirators leave the yacht for Medina and John and Julie follow.

They wait in the cathedral for the robbers. Christoph knocks out the security guard and as Julie goes to get help, John starts to play the organ as Karanti takes the painting down. Julie calls the hospital on a normal sized phone, and as the robbers check the cathedral, John swings a chandelier towards them. Karanti opens fire with a pistol and they run to their car and drive away. John is left unconscious on the floor.

Retrieving their car from the stable, Julie

and the recovered John use the visual scanner to locate Karanti's Mercedes Benz heading for the airfield, having already left Christoph at the harbour. They reach the airfield and Karanti's Cessna 150 light aircraft. Julie uses the car's remote control to hide it before Karanti gets to the plane and takes off with them in the back. John starts to talk to Karanti, pretending to be the villain's conscience, and tells him the painting will mean nothing as it is only another possession. Julie uses her remote control to take over the plane and start it rolling uncontrollably. Karanti begs for mercy and John tells him to confess all over the radio. When the plane lands, the police take him into custody.

In the cathedral the painting has been returned to the restoration fund.

Back at the cave, John and Julie want to make their report to the Investigator. "No need," the Investigator replies, "I have witnessed all that has taken place. You have both done well on your first mission. Through you I am beginning to understand a little better your strange civilization."

"Oddly enough, sir, so are we," says John.

"That, of course," replies the Investigator, "is the whole idea."

Credits

Julie's Voice Sylvia Anderson
John's Voice Shane Rimmer
The Investigator's Voice Peter Dyneley
Karanti Charles Thake
Christoph Peter Borg

Devisor/director Gerry Anderson
Screenplay Sylvia Anderson
Story Shane Rimmer
Models Reg Hill
Theme MusicVic Elms
Lighting Cameraman Harry Oakes
Production Manager Ken Holt
Editors David Lane, Len Walter
Camera Operator David Litchfield
Puppet Operators John Brown,
Wanda Brown
Model Operator Plugg Shutt
Lip/Sync Operator John Drake
Dubbing Editors Wilf Thompson
Terry Rawlings
Sound Mixer Dennis Whitlock
A Starkits Production
Filmed entirely on location in Malta

Background

The Investigator was a pilot filmed for the American NBC network by Gerry and Sylvia Anderson in 1973. At twenty three minutes long it was designed for a thirty minute commercial slot. It had been four years since their last puppet series, **The Secret Service**; they had since moved on to live action with **UFO** and **The Protectors**.

As well as being a driving force behind all the previous Anderson series, Sylvia had provided voices for **Supercar**, **Fireball XL5**, **Captain Scarlet** and was, of course, Lady Penelope in **Thunderbirds**. Shane Rimmer (John) was perhaps best known as the voice of Thunderbird 1 pilot Scott Tracey, and he also made guest appearances in **UFO** and **The Protectors**. The Investigator was voiced by Peter Dyneley, three years before his death, who had played Jeff Tracey in **Thunderbirds**.

The script relates very little of the story's background. The Investigator is a being from a planet in a distant galaxy and is represented as a flashing light in the cave. His world has had the same problems as Earth, but learned from its mistakes and the Investigator hopes Earth can do the same.

This was John and Julie's first mission for the Investigator; he had miniaturized them to approximately eighteen inches high prior to the episode so they can assist more easily. It does not appear to have been done with their consent; at one point Julie asks John if they will ever get back to normal size again.



The car belonging to under-age drivers John and Julie ©David Finchett

Their car is a red, eight wheeler with room for the two heroes in the cockpit. It has two spare tyres in the 'boot', a rope winch at the back and a radar-style rotating ariel for the visual scanner on a roll bar behind the cockpit. The boat is less impressive; a yellow and white speedboat with two jet engines attached to a mast behind the cockpit. Both models were radio controlled and the car was capable of speeds up to forty miles per hour. However, its remote control unit was prone to radio interference and it often went out of control. The models were built by Space Models of Feltham, who provided many other models for Anderson series. They were on display at the Gerry Anderson Space City exhibition in Blackpool during the early Eighties, and more recently have been bought by a collector.

The puppets are the correctly proportioned versions used in **Captain Scarlet** and later series, and all scenes with John

and Julie are very static with the puppets never shown walking. This lack of movement does little to enliven the characters.

Unusually for a pilot that was never screened commercially, there was one item of merchandise. In 1975 Dinky toys released an Armoured Command Car which was actually the car from **The Investigator** painted green with a US army style star on its bonnet. The scanner behind the driver could be turned around and this caused sparks to be produced through a hatch in the front grill. It was marketed as "Designed by Gerry Anderson, creator of the tv series **Thunderbirds**, **Space:1999**, **UFO**".

The Investigator has only been screened at Gerry Anderson conventions. Perhaps it is these conventions that are the best place for it to remain; it was a poor attempt to recreate the heyday of *Century 21*.

Jeremy Briggs

Photo research: Dave Finchett

The miniaturized children's speedboat ©David Finchett



In order to give you more of what you want to see in *TV Zone* we are conducting this survey. Apart from helping to improve the magazine we are offering you a chance to win **The Guinness Book of Classic British TV**. It has just been published and is priced at £14.99 in the shops. Writers Paul Cornell, Martin Day and Keith Topping cover hundreds of fictional programmes from the 1950's to the 1990's. If you are lucky you could be one of the ten selected at random after 4th November 1993 to receive this book.

Complete this form by hand (or use a photocopy)

Name: _____

Address: _____

Postcode: _____

Names and addresses will be treated as confidential and will not be passed on to any third party.

About Yourself

1. Which age range do you fall into?

- ☐ Less than 15 yrs
☐ 15 - 24 yrs
☐ 25 - 34 yrs
☐ 35 - 44 yrs
☐ 45 - 54 yrs
☐ 55 - 64 yrs
☐ 65 plus

2. Do you have access to a video recorder?

- ☐ Yes
☐ No

If "no" please proceed to question 5.

3. On average, how many video cassettes do you purchase on a monthly basis?

- ☐ None
☐ 1
☐ 2 - 5
☐ 6 - 9
☐ 10 plus

4. On average, how many video cassettes do you rent on a monthly basis?

- ☐ None
☐ 1
☐ 2 - 5
☐ 6 - 9
☐ 10 plus

5. Do you watch satellite television on a regular basis?

- ☐ Yes
☐ No

6. Do you have access to a compact disc player?

- ☐ Yes
☐ No

If "no" please proceed to question 8.

7. On average, how many compact discs do you purchase on a monthly basis?

- ☐ None
☐ 1
☐ 2 - 5
☐ 6 - 9
☐ 10 plus

8. Do you have access to a record and / or cassette player?

- ☐ Yes
☐ No

If "no" please proceed to question 10.

9. On average, how many records / cassettes do you purchase each month?

- ☐ None
☐ 1
☐ 2 - 5
☐ 6 - 9
☐ 10 plus

10. On average, how many books do you purchase each month.

- ☐ None
☐ 1
☐ 2 - 5
☐ 6 - 9
☐ 10 plus

11. What other magazines do you buy on a regular basis?

1. _____
 2. _____
 3. _____

12. Do you have a computer or games system on which you play video games?

- ☐ Yes
☐ No

Video Releases

1. List your top three video releases of the last twelve months

1. _____
 2. _____
 3. _____

2. What programme / series would you most like to see released on video?

About TV Zone

1. Please indicate roughly which issues of *TV Zone* you have bought over the last twelve months and if possible give you top three issues by marking them with 1, 2 and 3.

- | | |
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2. Please indicate which *TV Zone* Specials you have bought over the last twelve months and list them in the order of your enjoyment.

- ☐ Special #7 - Supernatural
☐ Special #8 - '80s
☐ Special #9 - Super Villains
☐ Special #10 - Earth Invasion

3. Please list in order of appreciation which of *TV Zone*'s regular features you most enjoy. Mark your

favourite with a "1", your second with a "2" etc.

- ____ News
 ____ Letters
 ____ Video Reviews
 ____ TV Reviews
 ____ Book Reviews
 ____ Interviews
 ____ Features
 ____ Fantasy Flashback
 ____ Episode Guides
 ____ Posters

4. Of the programmes covered in *TV Zone*, please name your favourite three shows.

- 1: _____
 2: _____
 3: _____

5. Which programme or programmes **not** covered by *TV Zone* would you like to see featured in the magazine.

6. Please give any other comments you have about the content and / or presentation of *TV Zone* on a separate piece of paper.

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THE GUINNESS BOOK OF



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Credits

Batman/Bruce Wayne

Kevin Conroy
 Alfred Efrem Zimbalist Jr.
 (Clive Revill early episodes)
 Commissioner Gordon .. Bob Hastings
 Robin/Dick Grayson Loren Lester
 Batgirl/Barbara Gordon

..... Melissa Gilbert
 Lt Harvey Bullock .. Robert Costanza
 Officer Renee Montoya Ingrid Olin
 Summer Gleason Mari Devon
 Dr Leslie Thomkins.... Diana Muldaur
 Lucius Fox Brock Peters
 The Joker Mark Hamill
 Catwoman/Selina Kyle

..... Adrienne Barbeau
 The Penguin Paul Williams
 The Riddler John Glover
 Poison Ivy Diane Pershing
 Clayface Ron Perlman
 Two-Face/DA Harvey Dent

..... Richard Moll
 Ras Al Ghul David Warner
 Talia..... Helen Slater
 Roland Daggett Ed Asner
 Mr Freeze Michael Ansara
 Count Vertigo Michael York
 Boss Thorne John Vernon
 Professor Milo Treat Williams
 Harley Quinn Arlene Sorkin
 Man-Bat/Dr Langstrom ..Marc Singer
 She-Bat/Francine Langstrom

..... Meredith McRae
 The Mad Hatter Roddy McDowall
 Red Claw Kate Mulgrew
 Charlie Collins Ed Begley Jr

Executive Producers

..... Jean MacCurdy, Tom Ruegger
 Producers Alan Burnett

..... Eric Radomski, Bruce Timm

Directors Kent Butterworth
 Frank Paur, Eric Radomski

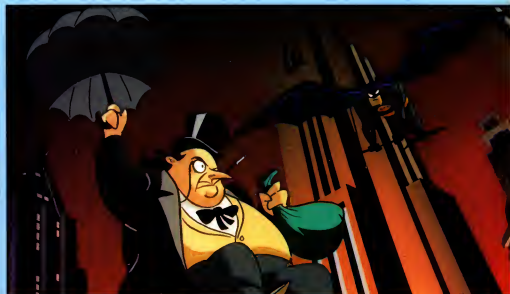
..... Dan Riba, Dick Sebast
 Bruce Timm

Story Editors Laren Bright
 Sean Derek,

..... Paul Dini, Martin Pasko,
 Michael Reaves

Casting Director Andrea Romano
 Music Shirley Walker

..... Danny Elfman



Above: Pursuing the Penguin

Below: The Dark Knight in a classic crime-fighting pose





Battling mutant feline opponents in Catwoman's lair

A1 The Cat and the Claw (two part story)

"You can't deny there's something between us."

"You're right. I'm afraid it's the law."

During a rooftop encounter, Batman saves the life of Catwoman's pet, Isis. Next day, environmental campaigner Selina Kyle buys a date with Bruce Wayne at a charity auction. Selina plans to use the proceeds of her jewel robberies as Catwoman to establish a mountain lion preserve, but the land is bought by the Multigon Corporation. Multigon is a cover for the terrorist Red Claw, who plans to unleash a stolen biological weapon on Gotham City. Batman and Catwoman must join forces to save both the city and the lions from Red Claw's schemes.

A2 On Leather Wings

"Any nutcase that dresses up like a bat — sooner or later he's going to snap."

Lt Harvey Bullock heads a SWAT team trying to capture Batman, believed to be the mysterious bat creature that is robbing chemical plants. Batman seeks the help of bat experts Kirk and Francine Langstrom, only to discover that Kirk Langstrom is the real culprit, using a serum of his own invention to turn into the monstrous Man-Bat. Batman and Man-Bat battle in the skies above Gotham.

A3 Pretty Poison

"What has my sweet little flytrap caught this time?"

During the building of Gotham Penitentiary, designed by DA Harvey Dent and funded by the Wayne Foundation, a rare rose species was destroyed. De-ranged botanist Poison Ivy seeks revenge. She first seduces Dent, planning to kill him using poisoned lipstick. With only hours to find the antidote, Batman is trapped by Poison Ivy's man eating plant.

A4 Be A Clown

"What, compare me to Batman? I have more style, more brains. I'm certainly a better dresser"

Annoyed at being compared with Batman by Hamilton Hill, the Joker gate-crashes the Mayor's son's birthday party with a potentially lethal birthday cake. Later, young Jordan Hill runs away from home and is temporarily 'adopted' by the Joker, who Jordan still thinks is Jekko the Clown. Jordan helps 'Jekko' trap Batman in a water tank. The Caped Crusader must escape drowning and save Jordan.

A5 The Forgotten

"The police have their hands full. Homeless people disappearing's not big news."

Investigating a series of disappearances, a disguised Bruce Wayne is kidnapped and taken to a desert slave camp run by the sadistic Boss Biggs. After a blow on the head makes Bruce forget he is Batman, he tries to organize the other prisoners to escape. Meanwhile, a worried Alfred pilots the Batwing over the desert in a search for his missing employer.

A6 P.O.V.

"I had it all under control. And then Batman showed up and bungled everything..."

During an official police investigation into a failed drugs bust, Detective Harvey Bullock, Officer Renee Montoya and young Officer Wilkes all tell the story of an encounter between Batman and a gang of crooks. Each officer's perception of the Dark Knight colours their account, making the truth hard to uncover. When all three are suspended, Batman and Montoya join forces to unmask the leader of the drugs gang.

A7 The Last Laugh

"You shouldn't have made Captain Clown mad."

The Joker loots Gotham City after using nerve gas to cause an outbreak of uncontrollable hysteria on April 1st. With Alfred among the victims, Batman has to find both the Joker and the antidote before the madness becomes permanent. Batman tracks the Joker to his floating hideout, where he has to face the deadly Captain Clown robot and an underwater death trap.

A8 The Underwellers

"We are the Silent Ones. We follow the Invisible Creed."

Gotham's homeless children are being turned into an army of pickpockets and pursesnatchers by the grotesque Sewer King, who terrifies them into absolute silence. After tracking one of the young thieves into Sewer King's hideout beneath the city, Batman takes the boy, Frog, back to Wayne Manor. Winning Frog's trust, the Dark Knight heads back down below for a final showdown with the Sewer King and his pet crocodiles.

A9 Two Face (two part story)

"Where're you going Harvey? You can't get away from me."

Crime boss Rupert Thorne discovers that DA Harvey Dent has a long-suppressed split personality, and tries to blackmail Dent into working for him. Dent's darker personality takes control of the DA, and during a fight with Thorne's thugs he is caught in an explosion. Batman saves Dent's life, but half his face is horribly scarred, and he adopts the criminal identity of Two-Face. Gang war breaks out, and Batman has a two-way fight to stop Two-Face and Thorne from killing each other.

A10 Heart of Ice

"Revenge is a dish best served cold."

A mysterious figure is using a freezing weapon to carry out a series of raids at plants owned by the Gothcorp Corporation. Batman deduces that the components stolen are to be used to build a giant freeze gun, and encounters Mr Freeze at the last Gothcorp Plant on the list. Mr Freeze seeks revenge for the death of his wife, and Batman, armed only with a flask of Alfred's chicken soup, has to try and prevent him from killing Gothcorp's Chief Executive.

A11 Nothing To Fear

"I am fear incarnate, I am the terror of Gotham... I am The Scarecrow."

Gotham University is being plagued by robberies and vandalism. Battling the Scarecrow in the University Bank, Batman gets a whiff of the villain's fear-gas. As psychology professor Jonathan Crane, the Scarecrow was sacked for terrifying students during his fear experiments. Batman, haunted by visions of his disapproving father, must overcome his fear and stop the Scarecrow from destroying the University.

A12 Feat of Clay (two part story)

"I'm not an actor any more... I'm not even a man."

Roland Daggett forces disfigured actor Matt Hagen into disguising himself as Bruce Wayne in a plot to discredit Wayne and defraud Wayne Enterprises. Later, Daggett's thugs give Hagen an overdose of the Re-Nu-Yu formula, turning him into the



When Batman arrives, he arrives in style...

hideous Clayface. With Bruce Wayne charged with the attempted murder of Lucius Fox, Batman has to battle an enemy who can make himself look like anyone or anything.

A13 Christmas With The Joker

"Have I got a show for you tonight..."

The Joker escapes from Arkham Asylum on a rocket-powered Christmas tree, just in time for the festive season. On Christmas Eve, he kidnaps Commissioner Gordon, Summer Gleason and Harvey Bullock, and plans to broadcast their deaths live on his Christmas TV special.

A14 The Clock King

"Well, well, The Batman. It's about 'time' you showed up."

Seven years ago, efficiency expert Temple Fugate lost a \$20-million lawsuit after taking a break from his carefully planned schedule on the advice of Hamilton Hill. Now Mayor of Gotham City, Hill's reelection campaign is disrupted by Fugate, using stunts requiring split second timing. After Hill is kidnapped, Batman must save him from being crushed by the hands of the giant Gotham Clock Tower.

A15 Joker's Favor

"When I need you, I'll call. Fair?"

Charlie Collins owes the Joker his life... literally. After an altercation on the freeway, Charlie agrees to do anything if the Joker spares him. Two years later, Charlie has changed his name and moved a long way from Gotham City, but the Joker finds him. Charlie has to help The Joker and Harley Quinn smuggle a bomb into a testimonial dinner for Commissioner Gordon. However, Charlie also manages to set up a makeshift Bat-Signal, alerting Batman that something is wrong.

A16 Fear of Victory

"It's a fumble! This could mean disaster for Gotham!"

Dick Grayson's room-mate Brian Rogers panics during a football game, the latest in a series of sportsmen to become frozen with fear during vital matches. Later, Robin is overcome with terror while on patrol and Batman finds a real scarecrow in Professor Jonathan Crane's cell at Arkham Asylum. The Scarecrow is infecting Gotham's athletes with his fear dust and betting on their opponents. Robin, affected by the dust when Brian opened a telegram, must face up to his fear and save the spectators at the Gotham Knights stadium.

Two Face Batman faces a hideously scarred criminal



A17 I've Got Batman In My Basement

"Befouled by a couple of fledglings."

Junior detective Sherman Grant and his friend Roberta follow a vulture to an abandoned factory. They have stumbled on the Penguin's hideout, and manage to save a gassed and unconscious Batman from capture. After a wild ride in the Batmobile, they lie low in the Sherman's basement. Will Batman recover before they're found by the Penguin — or even worse, by Sherman's mum?

A18 Mad As A Hatter

"Twinkle, twinkle, little Bat, how I wonder what you're at."

WayneTech scientist Jervis Tetch has invented a system of electronic mind control — but he still can't get anywhere with fellow employee Alice, the secret love of his life. When Alice announces her engagement, Tetch goes insane and becomes the Mad Hatter, living in a fantasy world inspired by Lewis Carroll. Batman must try to free Alice from Tetch's deadly Wonderland.

A19 The Cape and Cowl Conspiracy

"I'll get you Batman's cape and cowl. It won't be difficult, he is only human after all."

Batman and Commissioner Gordon rightly suspect that Wormwood, also known as The Interrogator, is behind the theft of bearer bonds that were to have funded humanitarian relief. Wormwood is hired by The Baron, a con-man Batman has ordered to get out of Gotham, to steal Batman's cape and cowl. Wormwood prepares a trap for Batman at Madame DeLaRue's Wax Museum, and seems to win his prize — but there's more than one trickster at work.

A20 Night of The Ninja

"He was the only student at the martial arts school who could consistently beat Master Bruce. A bad egg, that one."

While Wayne and Dick hone their fighting skills at Wayne Manor, a ninja thief commits the latest in a series of robberies of Wayne companies. After a rooftop battle in which Robin saves Batman from the ninja, Bruce realizes the thief is Keodiken, a fellow student of the martial arts from Japan many years ago. When reporter Summer Gleason is threatened by the ninja, it is Bruce Wayne, not Batman, who must face Keodiken.

John Porter

Competition: A Day in Avenger-Land

To celebrate the video release of *The Avengers*, TV Zone is able to offer a very special competition to its readers. The first prize allows three lucky winners and their guest to be 'An Avenger for a Day'. This event will take place on Tuesday 26th October, and will comprise a guided tour of many of the locations used in the series. This will take place in the afternoon and will be followed by a launch party in the evening.

At the party, the winners will be presented with signed copies of the first set of videos by Steed himself, Patrick MacNee. The organisers also hope that several supporting cast from the series will be in attendance.

There are further boxed sets of tapes for three runners-up, plus *Avengers* T-shirts for another ten runners-up.

Because of the proximity of the event, all entries must be completed and returned by **15th October 1993**. Please also state your home telephone number on your entry, so that the organisers can contact you with details.

Simply answer the following questions:

- 1: Name two of John Steed's trademarks
- 2: Name two of Steed's assistants

Please also complete the following phrase in less than fifteen words:

I would like to be an Avenger for a day because....

All entries must also be accompanied by a completed copy of this issue's TV Zone Readers Poll. Please send to:

TV Zone (Steed)
PO Box 371, LONDON SW14 8JL, UK



We conclude our interview with the prolific scriptwriter.

In 1971 theatre producer John Mather successfully negotiated the rights to develop a stage version of *The Avengers*, which would star Simon Oates as John Steed and Sue Lloyd as his assistant Hannah Lloyd. Mather promised to 'Blast the British theatre into the Seventies', and approached Brian Clemens and Terence Feely to write the script.

A Disaster

Feely recalls that the show was an unmitigated disaster: "It didn't work because the producer said we could do the effects, and Brian and I suspected he couldn't. But the producer was so plausible and so persuasive that we thought that maybe he could.

"He said he was a stage manager twenty years ago, and that modern stage managers didn't know how to do it. We had to make people disappear on stage in front of the audience, and he said he was going to get a real magician in. He said: 'It's done with mirrors'. There is an old Edwardian illusion that can make people disappear, but it's got to be very specially done. We didn't know that, we trusted the guy and it didn't work. In the end the back of a chair was made of slats, and she simply rolled through the back of it. You can't do that, audiences see it happen.

"We also wanted Steed's Bentley. He said 'Oh dear boys, you've got the Bentley'. And when we saw the Bentley it was a cardboard cut-out that was pushed on by two stagehands who just stopped before you see them. It was a mess, and such a shame because it was a great story."

When they came to write the stageplay, Feely and Clemens were allowed to let their imaginations run free. "We had a wild story, far wilder than anything that appeared on television, because we said that if we were going to do it for theatre we had to be further out than anything the audience had seen on television — otherwise why should they come to the theatre? Despite the show's failure in Britain, there are currently plans for a revival in Europe. "It's going to be done as a musical in Germany. If they get the effects right it will be marvellous. I don't know who is writing the songs or the lyrics as they won't let us near it, and personally I don't want anything to do with it, except for the royalties!"

In 1970 Terence Feely began a successful working relationship with Gerry Anderson, on the live action adventure series *UFO*. It was a perfect outlet for his talents. "I loved that series," the writer enthuses. "I had a very good agent, and as I was established he put me up for it. My agent rang Gerry and

Terence Feely: Script Writing in the Seventies



Commander Straker (Ed Bishop) under pressure in *UFO*

told him I would be good for *UFO*, and Gerry and I happened to get on very well and I wrote a couple of scripts.

"Would you believe that those scripts are still earning today? It's staggering that every few months money comes in from all over the place, and it must be at least 25 years since I did them."

In *The Man Who Came Back* a space pilot who has been missing for two months returns to Earth, but he is being controlled by the Aliens. "That was basically a murder mystery. I remember liking it very much, and Gerry liked it too."

His second script was the bizarre *Timelash*, in which the Aliens manipulate Time. "Everything froze in that episode — and I believe that can happen. I believed in the theory of parallel Universes long before the academics were writing about it; it seemed to me perfectly obvious.

"They're now talking in technology terms about feeding five hundred signals down one optical fibre; if you can feed five hundred television signals down one piece of fibre, why the hell shouldn't there be five hundred Universes streaming out along one stretch of space continuum? It sounds like rubbish when you talk about it, but in my head I know that could be true. I'm quite prepared to believe it's happening.

"My brain has always worked like this, and I've always thought of Time in a different way, so *UFO* was just absolute meat and drink to me. I could have gone on writing them until the cows came home. I've had experiences that I don't talk about, and I work them into my scripts."

A Drugs Problem

Timelash was viewed by the television schedulers as too adult, and was generally confined to late night showings. Their concerns derived from Ed Straker's use of drugs to speed up his body's metabolism; was Feely apprehensive about using drugs as a theme in his script? "It was written during the drugs culture, but they were there purely as a story device. They were not important to that story; what was important was Time could be manipulated so that when the hero is trying to nail the villain, one second he's in one place, then he's in another, then another. I've never taken drugs, and I'm very anti-drugs. I didn't realize I was so subversive!"

It was on the strength of his two *UFO* scripts that Terence Feely was invited to write for the second series of *Space: 1999*. "Inevitably you form a relationship with somebody who likes what you do; when Gerry did *Space: 1999* it was natural that

he should call me and say 'Listen, I'm doing this thing, are you interested?' It was as simple as that — just one phone call. He brought over [Producer] Freddie Freiburger, who I got on with like a house on fire, he was a lovely guy — a real old frazzled-up Hollywood pro. There was nothing he hadn't seen, nothing he hadn't heard, no joke you could tell him that he couldn't give you the punchline to. I adored old Freddie."

God and Globbs

"I had a very good experience with the first one [*New Adam, New Eve*], where God appeared in the sky, but he was a phoney who relied on some kind of nuclear power to produce his effects. I loved that idea."

Later he would contribute *The Bringers of Wonder*, in which friends from Earth arrive on Moonbase — but are revealed to be hideous aliens who are controlling the Alphans' minds. It was to be the only two-part story in the series' run. "That second one we called 'The Globbs'. They got the script and liked it so much they decided to make a feature length story, and asked me to double the length of it. I thought: 'I've been here before', but I did it, and they loved it."

Was he given a brief to write the show for an American audience? "No. Freddie said very early on, after the first draught of the first episode, 'You could write for



Space: 1999's only two-part story *The Bringers of Wonder* saw Moonbase Alpha invaded by alien "globbs"

any American show. You would have Network Credibility'. Terrible phrase! I didn't write it for the Americans, I don't think that is possible, you can only write the way that you can write. I happen to be a naturally commercial writer, which is what they like in the States.

"In a two-hour show you have to cater for seven breaks. All that does is test your craftsmanship; instead of two cliffhangers you've got to provide seven, and that's not

a bad thing for a show anyway. Even if you're writing for the BBC, with no breaks, it's a very good exercise to imagine that you're writing it for American television and finding seven cliffhangers. A two hour show that takes itself at a leisurely pace is the one that goes down the tube; you've got to keep people interested.

"I'm glad I wrote so much for American television because it's helped my craft."

David Richardson

Shivers #8 - Out Now! and Shivers #9 soon!

It's the Horror magazine issue 8. Robert Englund talks about his two new movies: *Nightmare on Elm Street 7* and *The Marquis de Sade*. Jason is unmasked in *Jason Goes to Hell*. Mariangela Giordano is the scream queen supreme, director Fraser Heston on the latest Stephen King movie *Needful Things*, the latest David Arquette *Hot* project, and more *Maximisation* is on the cards in our Jodorowsky update. Plus... gossip, rumours, scandal, videos, letters...

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Starburst #181 Out Now!

Celebrates 30 years of *Doctor Who*. Interviews with four *Doctors* namely Jon Pertwee, Peter Davison, Colin Baker, and Sylvester McCoy. Plus producer of new *Doctor Who* radio programme and the writers and editor of the *Doctor Who* New Adventures books. Also included in an interview with the actor who played the man who wrecked Jurassic Park and a visit to the set of *Star Trek: Deep Space Nine*.

Starburst is available from all good newsagents and comic shops for £2.20 (US\$4.95). It can also be ordered as a back issue (+80p p&p) (US\$2), or 20p (if ordered with other issues) from: BACK ISSUES, Visual Imagination Ltd, PO Box 371, LONDON SW14 8LL. Cheques/POs payable to 'Visual Imagination Ltd'.

Star Trek The Next Generation: The Official Poster Magazine #53&54 - Out Now!

Issues 53-54: Features of the Satellite broadcasts of *Star Trek on Sky One*, plus comprehensive guides to two episodes, *Disaster* and *The Game*. Plus a guest poster of Counselor Deanna T'Pol, Guinan, and Dr Beverly Crusher issue 54... Special Biografie on Spock actor Leonard Nimoy. Plus two more exciting new episodes are featured — *Unification I & II*. Includes a poster from *Unification* of Captain Picard and Spock.

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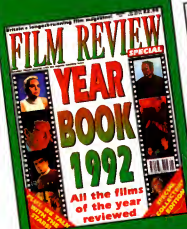
Film Review, Sept Issue - Out now!

"I still dance in my underwear" says Tom Cruise who goes legal again in *The Firm*. With Tom Hanks who is *Sleepless* in Seattle, Rene Russo is making Clint's day in *In the Line of Fire* and Charlie Sheen is playing it for laughs in *Hot Shots: Part Deux*. *Film Review* traces the rise of successful TV series to the large screen. Plus... All the latest movie news, reviews of all current movie and video releases, masses of competitions and movie trivia galore in our *Film Fax* column where we answer your brain-teasers.

Film Review is available from Odeon cinemas, newsagents, or from our Back Issues department. The cost is £1.80 plus 80p postage and packing. Cheques, Money orders, Postal orders payable to 'Visual Imagination Ltd'. Post to: BACK ISSUES, Visual Imagination Ltd, PO Box 371, LONDON SW14 8LL.



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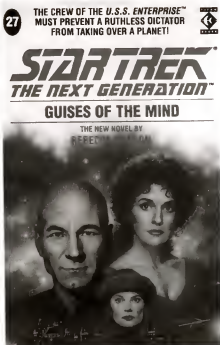
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Star Trek: The Next Generation
Guises of the Mind
 by Rebecca Neason
 Publisher: Titan
 Price: £3.99
 Published: September '93

CENTURIES ago, the inhabitants of the planet Capulon IV fought a terrifying psionic war. The result was a race of non-telepaths, who live in a society that shuns technology and abnormality. But all this will change with the coronation of the new Absolute, the ruler of Capulon. Joakal I'llium is a forward-looking monarch, who believes that by embracing the help of the Federation, he will lead his people into a golden age. But Joakal had a twin brother, supposedly murdered at birth (twins being an abnormality). A twin who possesses the mental powers thought lost to the Capulons.

When the Enterprise arrives for the Coronation, Picard, Troi and Mother Veronica, a telepathic nun from Earth, are drugged and imprisoned by someone they believe to be Joakal. But Joakal is also locked up. The man who sits on the throne is Joakal's brother: insanely bitter, and quite willing to risk Federation retaliation in order to take control of Capulon...

There is a formulaic way of opening a *Star Trek* book that is favoured by writers: let's give a character a sudden interest, then, lo and behold, their next mission is all about it! *Guises of the Mind* does fall into that category, but Neason has succeeded where so many others fail: she gives Data a good reason for his interest in religion. The presence of a group of nuns — Twenty-Fourth Century Mother Therasas — piques his curiosity. The writer's treatment of Mother Veronica, who has to decide whether her mental powers are a gift or a curse, is superb. The regular characters are carefully crafted: she plays on Picard's love of archaeology, and gives him a spiritual side only rarely glimpsed in the series. With Deanna Troi, she touches on an area that few have con-



sidered — "who counsels the counselor" — as Troi has a rare moment of self-doubt about her abilities.

Neason also paints a believable picture of a civilization whose development has been frozen by fear, showing a people who were so wounded by their war that they would rather eschew their vast technology in favour of religious feudalism. Perhaps the only fault — a very minor one — is the underplayed climax, which, by the time you realize it, has already been and gone!

Guises of the Mind is an extremely enjoyable addition to the range, and I look forward to another book by the obviously talented Ms Neason.

Craig Hinton



DOCTOR WHO
The New Adventures
Bloodheat
 by Jim Mortimore
 Publisher: Virgin
 Price £4.50
 Published: October '93

JIM Mortimore's second (or is that one-and-a-half) *New Adventure*, *Bloodheat*, might at first glance seem a cynical attempt by Virgin to cash on the publicity surrounding *Jurassic Park*, featuring as it does the return of the Silurians. Perhaps it is, but it's also a roller-coasting read which holds the interest throughout, yet one that is severely flawed, badly needing at least one rewrite.

In flavour *Bloodheat* owes more to Malcolm Hulke's novelisation *Doctor Who and the Cave-Monsters*, than to the story *Doctor Who and the Silurians*. The basic premise, to see what would have happened if the Silurians had not been defeated by the Doctor, is allowed by this being the first in Virgin's 'Alternative Universe' strand.

In a disaster reminiscent of the TARDIS's fate in *Terminus*, Bernice disappears from the ship, and the Doctor and Ace find themselves in a prehistoric forest, complete with dinosaurs. At this point the Doctor encounters one of several old friends, in what is to be rather a disappointing appearance (but I won't reveal who it is, to sustain some element of surprise). Thereafter we are reunited with the Brigadier, Liz Shaw and Sergeant Benton, plus a few incidental others. We discover that it is the 1990s — civilization has collapsed following the Doctor's failure twenty years before to find a cure for the Silurians' plague. Pockets of humanity struggle to survive as the planet turns into a world habitable only by the Silurians.

Humanity, perhaps rightly so, doesn't come out of this well, but in proving this point, familiar characters become barely recognizable, while the original characters are mostly ciphers, for whom it's impossible to feel sympathy. A number of continuity references are introduced, but the details are not quite right (and as the prose style is repetitive, there is a taste for bloodshed that isn't so much disturbing as monotonous). On the plus side, there is a good feeling for place, with descriptions of the Clifton Suspension Bridge, Cheddar Gorge, Central London, Greenwich and Perivale adding atmosphere. It must be said also that the pace never lets up, and there is always a feeling of wanting to know what is going to happen next, with some tremendous suspenseful and exciting action sequences.

Andrew Martin

DOCTOR WHO
Daleks Box Set
BBC Video
Price: £29.99
Released: September 6th

NOT slow to miss any opportunities of making a quick quid out of *Doctor Who*'s thirtieth anniversary, the BBC have released this set of two Dalek stories in a rather hideous metal container. It also comes with a Dalek booklet which was unavailable at the time of this review.

Remembrance of the Daleks

I'd forgotten latter-day *Doctor Who* could be this good. *Remembrance* has got so much going for it; a fast-moving debut script from Ben Aaronovitch supported by stylish work from director Alan Wareing.

Made for the series' 25th Anniversary season, it takes place immediately after the first ever *Doctor Who* story, *An Unearthly Child*. The original Doctor has left Earth hurriedly with Susan and her teachers Ian and Barbara, and has been forced to leave behind a mysterious casket known as the Hand of Omega. Two factions of Daleks have arrived to retrieve it, and the Seventh Doctor returns to Coal Hill School to make amends with his past.

If ever *Doctor Who* has come close to emulating big screen Science Fiction, then it is with this story. There are some gripping sequences, particularly the tightly edited fight in Totter's Yard in episode one — stunt extermination effects, explosions and all. Also worthy of mention is the climax of episode two, in which Ace engages in hand-to-plunger combat with the Daleks. Then there's the arrival of the Dalek shuttle at Coal Hill School — a breathtaking effect achieved by lowering a full-scale set from the sky with a huge crane.

Yet behind the bangs and flashes, there's also some brains. The Doctor's profound conversation about sugar, Ratcliffe's political leanings and Mrs Smith's evident racism are all areas that *Doctor Who* seldom bothers to tread. Aaronovitch proves himself to be very adept at handling the Daleks; it took a quarter of a century, but finally the series demolished the joke about a Dalek and a flight of steps.

Some superfluous self-referencing and mention of *Quatermass* misses the mark, and the Emperor Dalek looks daft, but these are minor faults in a distinguished story.

Whatever you want from *Doctor Who*, *Remembrance* has it.

Richard Houldsworth

The Chase

If ever there was a need for a fast-forward control on the video this is it. It's not that the third Dalek story is bad — indeed it can be quite entertaining in places — but it's just so shallow and childish.

The Daleks have apparently decided, quite illogically after only two previous encounters (one of which hasn't even happened yet), that the Doctor and his friends are Skaro Enemy Number One, and they despatch a Time-travelling band of executioners to kill the TARDIS crew. The resulting chase takes them all across the Universe — from the desert world of Ardius, to Earth and the excruciatingly embarrassing encounters with American tourists, the crew of the Mary Celeste, and Dracula and Frankenstein's Monster, until finally they confront their enemies on the jungle planet of Mechanus.

It's almost all awful. For the first (and sadly not the last) time the Daleks are treated as little more than comedy characters. Apart from their initial appearance at the end of the first episode they retain none of their former menace; they're about as cuddly as comatose Chumbeys and not even a tenth as threatening.

And yet — and this is where the fast-forward button really does come into its own — the final episode of *The Chase* rates, bizarrely, as some of the best twenty-five minutes in *Who*'s thirty year history. It's an episode packed with superlatives. Forced to final confrontation on Mechanus, the TARDIS crew are captured by the robotic Mechanoids who enter into battle with the Daleks. The fight between the two alien races

is simply the best battle scene ever produced for *Doctor Who*, even more remarkable for the fact that it's dependent not on expensive special effects but extremely tight and effective camera shots and some excellent direction from Richard Martin.

The episode also marks the departure of Ian and Barbara after two years travelling in the TARDIS. This is no rushed departure, taking almost ten minutes of screen time, and it is a truly poignant scene.

There's a lot wrong with *The Chase*. But for twenty five minutes of some of the best *Doctor Who* there's ever been, it's worth every penny.

Nigel Robinson

STAR TREK:
THE NEXT GENERATION
Volumes 70 & 71
CIC Video
Price: £10.99
Released: Sept / Oct

THE 70th volume of Paramount's latest *Trek* releases opens with *Aquiel*. Not just a whodunit — but also what and how!

The Enterprise arrives at a small space station on the Klingon border and discovers that both crew members are missing. Doctor Crusher finds what she thinks are the remains of Lieutenant Aquiel. However, Aquiel is soon discovered to be very much alive in a nearby shuttlecraft. Where is the second crew member? What part do the Klingons play in all of this? Can the beautiful young Aquiel really be a murderess?

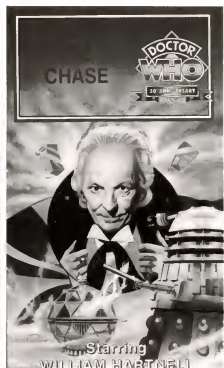
Aquiel has an intricate script that has been extremely well thought out. Unfortunately, the final revelation is let down by some sloppy direction, enabling the viewer to predict what's coming next.

Face of the Enemy grabs the viewer from the very first scene. Deanna Troi wakes to find herself with no memory of recent events and in unfamiliar surroundings. She is shocked to find that she now has the physical appearance of a Romulan!

This episode allows us to see a very different side to Deanna's character, and Marina Sirtis gives no half measures.

Carolyn Seymour returns to the series, again playing a Romulan Commander. The viewer almost feels sorry for Seymour's character, as in many ways she is not evil, just a victim. It is through her that we gain perhaps a far greater insight to the Romulans than any previous episode in which they have featured.

Guess Q's back? In *Tapestry*, Picard apparently dies on the operating table after a fatal wound. Awakening in what appears to be the afterlife he is greeted by Q who



allows him a second chance. Picard returns to his days as a cadet, determined to live his life in a less reckless manner.

The message of the episode appears to be that those who 'play it safe' are destined to be dull nobodies and that the only way to become 'somebody' is to beat your opponents down by shouting louder than they do. A rather offensive stance to take at best.

The final episode of Volume 71 is the first segment of the two-part *Birthright*. Data has a curious dream about his 'father', Doctor Soong, and Worf is told that his own father is not dead after all but living on a planet in Romulan territory. Despite being a two-part story, Data's dream storyline is quickly wrapped up in part one. Helping Data is the awful Doctor Bashir from *Deep Space Nine* who makes for a rather superfluous guest star.

The obsession with Klingons and honour just makes me yawn, and unfortunately there is even more of it in *Birthright Part Two*. Ah well...

John Ainsworth

**Star Trek:
Deep Space Nine
Volumes 3 & 4
CIC Video
Price: £10.99
Released: September 6th**

THIS contains two of the most action-packed episodes of *Star Trek: Deep Space Nine*'s first season. In *Babel*, Chief O'Brien accidentally activates a device which infects the food replicators with a virus.

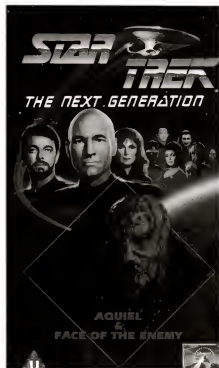
Two characters unaffected by the virus who blossom are Quark and Odo. They become an irresistible pair with their constant bickering.

Captive Pursuit finally gives Colm Meaney's Chief O'Brien an episode to call his own. A mysterious alien, who will identify himself only as 'Tosk', arrives from the Gamma quadrant. O'Brien befriends him and learns that he is on the run.

This episode is one of the finest examples from *Deep Space Nine*'s first season. It combines great action sequences with suspense and a compellingly mysterious story line as the audience is teased with the question of who, or indeed what, Tosk is.

Michael Westmore does a great job with Tosk's make-up, which took six hours every morning to apply.

In comparison, Volume Four seems a little flat. *Q Less* sees the introduction of Q into the series. An interesting premise has Vash (Picard's love interest in *The Next Generation*) being found by a Runabout in the Gamma Quadrant. Needless to say, Q is not far behind and he soon begins to make life



irritating for the crew aboard DS9.

The main fault with this episode is that Q seems out of place. The audience is so accustomed to hearing his arguments with Picard, that without that sounding board the character seems a little flat. To give the writers credit this is emphasized in a scene in which Q tries to taunt Sisko. Instead of responding with outrage, Sisko actually punches him! Q utters exactly what is on the audience's lips, "Picard wouldn't have done that!"

There are some highly comedic scenes



between Quark and Vash as they try to strike a business deal. Viewers should also have a sick bucket ready for the scenes in which Doctor Bashir falls hopelessly in love with Vash.

Dax is written by *Star Trek* veteran DC Fontana and is an interesting character study of Jadzia Dax and the life of Dax's previous host body, Curzon. It starts with an attempted kidnapping: Jadzia Dax is taken away to be tried for a crime Curzon Dax is suspected of committing. However, after the capture of the 'getaway starship', the action is virtually confined to a court room.

The story is undeniably well written and, although she hardly speaks, Jadzia Dax emerges as a well rounded character. After the action of the previous six episodes, the audience is left a little hungry at the end of this one.

Stuart Clark

**SURVIVORS
Volumes 3 & 4
BBC Video
Price: £10.99
Released: September 6th**

HAVING admitted a vested interest in these newly-released videos, as actor, part of the writing team and, hopefully, a beneficiary from their sale, I can say with total honesty that contrary to my worst fears they remain as fresh and original as ever. From the first picture on the screen with its accompanying brooding and threatening music to the final credits and each episode's moment of hope for the future my family — none of whom had seen the series — sat rooted.

This is primarily due to Terry Nation's brilliant conception and Terry Dudley's professional expertise as producer. There were three versions of this story doing the rounds — *Survivors*, a Brian Clemens version where the catastrophe was caused by a nuclear explosion, and an American TV version (which never got further than the pilot) where solar flares were to blame. From these three there was only one success.

Earlier articles on the series have commented on the difference of writing styles, and in the episodes on Volume 3 the differences are too noticeable to avoid comment. *Gone to the Angels* (by Jack Ronder) loses the pace, variety and sheer vitality set by Terry Nation. The storyline — Abby, still looking for her son Peter, makes contact with an isolated group who had cut themselves off from the outside world before the catastrophe occurred and then fatally infects them — is stretched out to fill an episode in which nothing else

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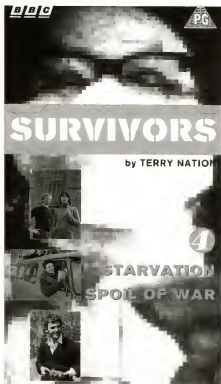
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PICKWICK



seems to happen. There is a good understated performance by Frederick Hall as the leader of the group and an early tv appearance by Nickolas Grace as one of his followers, but one gets the feeling it would have better suited a Sunday evening religious slot and that the forward momentum of the series had stopped.

Garland's War (Terry Nation), on the other hand, is constantly on the move. There is a freshness in the writing and in the pictures conjured up by director Terry Williams. *Survivors* was always more effective on location and out of studios and sets. In this episode Abby follows up yet another faint hope of her son's existence and stumbles on and rescues Jimmy Garland who is engaged in a futile war of skirmishes with people who have taken over his stately home. What helps to give the episode its drive are the performances of Carolyn Seymour and the two principal guests — Richard Heffer as Jimmy Garland and Peter Jeffery as the leader of the squatters. Richard Heffer's character could easily have become a Noel Coward parody but he holds the episode together. He and Abby tentatively begin to explore and suggest a relationship which unhappily never progressed as first Jimmy Garland, and later Abby Grant, disappeared from the scene. At the same time the relationship between Greg and Jenny is progressing nicely — thank you very much.

I began to find the children Tanya Ronder and Stephen Dudley irritating, especially as my own children mimicked them cruelly at every meal. They seemed an endearing little couple all those years ago,

but times and attitude have changed and I could have done with less of them. I think these changes also account for the criticism in this magazine of the first four episodes of the middle class casting and rather dated feel to the series. Its effect, however, on those friends who have seen the episodes released so far suggest that it makes no difference to today's viewer living on a diet of Australian soaps. They ask the same questions asked fifteen years ago — and they are hooked.

Jack Ronder would appear to have been given the right formula for *Starvation* on Volume Four, and it carries the regular characters into their permanent home in a convincing fashion — apart that is from some woefully bad acting from the pack of tail-wagging dogs which was supposed to be threatening our heroes. I remember them as strikingly friendly beasts with their rabid foamings — which were large dollops of frothed-up toothpaste. They proceeded to eat and lick the lot off with the same speed that we approached the chuck wagon for bacon rolls each morning.

The new home (Hampton Court in Herefordshire) needs characters to fill it and we are introduced to new faces and the re-appearance of the sadly missed character of Tom Price (in the shape of that equally sadly missed wonderful Welsh actor Talryn Thomas). Talryn added a genuine richness and colour to each scene in which he appeared. I don't think he paid much attention to the script but it made no difference — he was just Tom Price, a repulsively funny, tragic and, as we will see in a later episode, dangerous Welsh tramp. He formed with Julie Neubert and John Hallett a fatal triangle of characters — Julie beautiful and vulnerable and John mentally subnormal and worrying.

Although the storyline in this episode is slight, it still feels full of events as the house fills up and its little twists and turns are explored. This house is going to dominate future episodes just as Abby (who now gives up her search for her son) is going to dominate the whole community. It was at this point that the stage was set for the series to show a community where women played more than their normally acceptable roles and were the dominating characters. At the end of this episode one knew that the characters had found their home and one wanted to share it with them each week.

In *Spoil of War* more characters appear out of the blue to make up the right mix for the new community. Paul (Chris Tranchell) fresh from another commune in Winchester and Michael Gover and Eileen Helsby as the financier and his ever dotting secretary on their way to his island off the West coast of Scotland. They are welcome arrivals adding fresh personalities, much needed agricultural knowledge

and a great deal of humour. I had forgotten just how funny some of the scenes were and found myself laughing out loud at lines and situations which were all unforced and purely part of the story. Tom Price and Barney made a wonderful duo. So too did Abby and Jenny with their ridiculous attempts at ploughing.

On the serious side, Greg and Paul set off to find out why Tom and Barney have failed to return from a foraging expedition and are ambushed in a quarry visited by Greg in episode three. Who should be there but Vic (Terry Scully), crippled mentally and physically from his accident. Another face has been added to the gallery of characters only to change in a mysterious and miraculous fashion in another episode. *Spoil of War* continues the good work of *Starvation*. The series was a success, the viewing figures were soaring and the letters of appreciation now began to pour in.

Ian McCulloch

(Ian played Greg Preston throughout the three series of *Survivors*)

FAST FORWARD



THRILLER
Two Tapes
ITC Video
Price: £10.99
Released: Sept '93

THRILLER is one of those series we've wanted to feature in *TV Zone* but have never quite got around to, so I am especially pleased to see its video release.

The video sleeves tell us that these four stories are 'from the pen of Brian Clemens' — he wrote them as well! — although Clemens was not the sole writer in the series. So, the first tape, *Someone at the Top of the Stairs* takes things slowly, gradually increasing the mystery of an old boarding house. Inconsistencies in the characters' actions become more and more noticeable, until stranger and stranger things happen.

An *Echo of Theresa* is a straightforward — if you can use an adjective like this for a writer of Clemens standard — mystery, and the enjoyment is in its unraveling.

The first tale on the second tape is *A Coffin for the Bride* and deals with a rather deadly fellow who marries to murder. He is not who he seems to be, but then neither are some other characters. Finally, *One Deadly Owner* is a tale of revenge and justice, from beyond the grave. The exposition

at the end is oh so obvious, but in being so is dismissed and Brian Clemens lays so many false trails that you don't believe your own theory. This co-stars Jeremy Brett, who makes an amusing — in hindsight — joke about Sherlock Holmes's deductive powers.

Negative points? Well, the sound is only linear; no hi-fi track. The only other gripe is that *One Deadly Fingerprint* has the dire American version titles on it. When the series was repeated in the late 70s it had new titles — without any mention of 'Thriller', only the episode title — which had been added for American viewers. These titles last forever, are awful, and in this case make you think you've started to watch the story when in fact you're being shown tasters of scenes.

Apart from that, this is a brilliant series, long overdue for video release. These four stories are prime examples of good writing, good plotting. In other words good drama. Recommended without reservation.

Jan Vincent-Rudski

Myth Makers 26
Anneke Wills
Reeltime Pictures
Price: TBC
Released TBC

NEVER having seen a *Myth Makers* video before, I'd imagined them to be tedious 'fan-boy' interviews, with the same old tired and rehearsed anecdotes you can hear at any old convention you care to turn up to. I've just been proved completely wrong, and I apologize unreservedly to the *Myth Makers* team; what's more, in the next few months I'm going to be very busy catching up on the previous twenty-five I've missed.

This interview with '60s *Who* companion Polly is excellent and covers everything from Polly's character to totally *Who*-unrelated issues. Whether it's Wills' astute observations on the first three Doctors, her discussion of Polly (revealing for the first time her surname!), or her memories of her own life in England, India, California and Canada, this video is excellent.

Ms Wills reveals a totally unassuming spontaneity — sadly too often lacking on the convention circuit — and the rapport between Wills and her interviewer, the splendid Nicholas Briggs, is a delight.

Perhaps only a third of the interview directly concerns *Doctor Who*, but one hardly notices. Even without the Polly connection Anneke Wills comes across as a totally engaging and fascinating character. After watching this video I want to meet and talk with her myself, and if the name of Polly or *Doctor Who* doesn't come up once I won't be in the slightest bit disappointed.

Nigel Robinson



DEPARTMENT S
Two Tapes
ITC Video
Price: £9.99 each
Released: August 23rd

THE trade mark of *Department S* was to always open with a puzzling teaser scene that apparently had no logical explanation. Unfortunately, the episode that follows does not always adequately explain or justify what is shown in the teaser. This is very much the case with the latest releases from ITC. As an interesting exercise, rewind the tape to the beginning of each episode after you have watched it and ask yourself, what is going on here? You may be surprised to find that you still don't know despite having just watched the show. Still, putting it under such scrutiny is perhaps unfair. All four episodes are great fun and are particularly enhanced by the outrageously chauvinistic charms of Peter Wyngarde as Jason King. Wyngarde injects some much needed humour into the scripts, superbly countering the stuffy Annabelle and bland action guy, Sullivan.

A Cellar Full of Silence by Terry Nation opens with the murder of four robbers, all in fancy dress, in the basement of an abandoned house. This is a complex episode which keeps the audience guessing. In a curious exchange of dialogue, Jason, disguised as a biker, tells Sullivan he doesn't know how 'leather queens' can bear it!

Tony Williamson's *One of Our Aircraft is Empty* stretches credulity to the limit. Anton Rogers takes it very seriously and gives a good performance as the bad guy.

Blackout by Philip Broadley tries desperately to convince us that a Norfolk beach is in fact the sun baked sands of Florida. A glorified case of kidnap, it is probably the weakest of the four.

On the other end of the scale, Terry

Nation's *The Man in the Elegant Room* is by far the most intriguing episode. Toby Robins as Selina and Stratford Johns as Trenton give excellent performances and provide the series with two characters that are interesting and have depth — something that is often conspicuous by its absence from many of the series's scripts.

By today's standards, *Department S* falls far short of the mark. However, as the television equivalent of pulp crime fiction and a product of its era it is by far the best of the ITC action series.

John Ainsworth

STAR WRECK IV
Live Long and Profit
by Leah Rewolinski
Publisher: Boxtree
Price: £2.99
Published: 19.8.93

YOU will not be surprised to discover that *Live Long and Profit* is a parody of *Star Trek*. It proudly describes itself as 'Positively unauthorised, unendorsed, unofficial and unintelligent' and I can confirm that all of these claims are indeed true. *Live Long and Profit* must be one of the few books in the world that appears to have been written in less time than it takes to read it. Presumably *Star Wreck* one to three are in a similarly puerile vein.

The book's humour primarily arises from making hilarious corruptions of the names of familiar *Trek* characters and places. Here are some side-splitting examples: *Star Freak Command*, Captain Jean-Lucy Ricardo, USS Endocrine and Captain James T Smirk. But enough of this hilarity. The tag line of the book is, 'Boldly go where nobody ever wanted to go before!' I've been there and I know why they didn't want to go there — so I suggest that you don't make the trip either!

John Ainsworth

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